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SELECTIONS FROM
OVID'S METAMORPHOSES

J. W. E. PEARCE M.A.



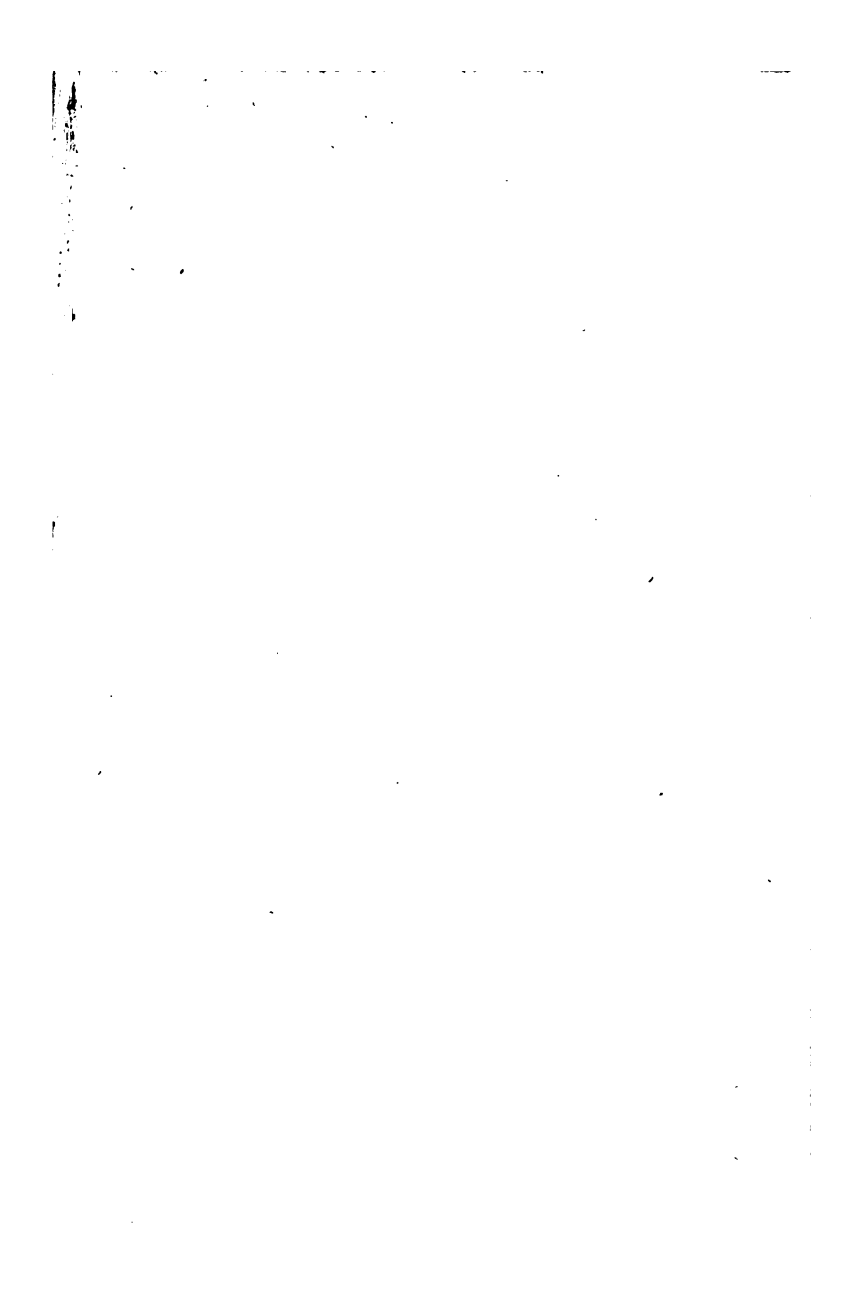
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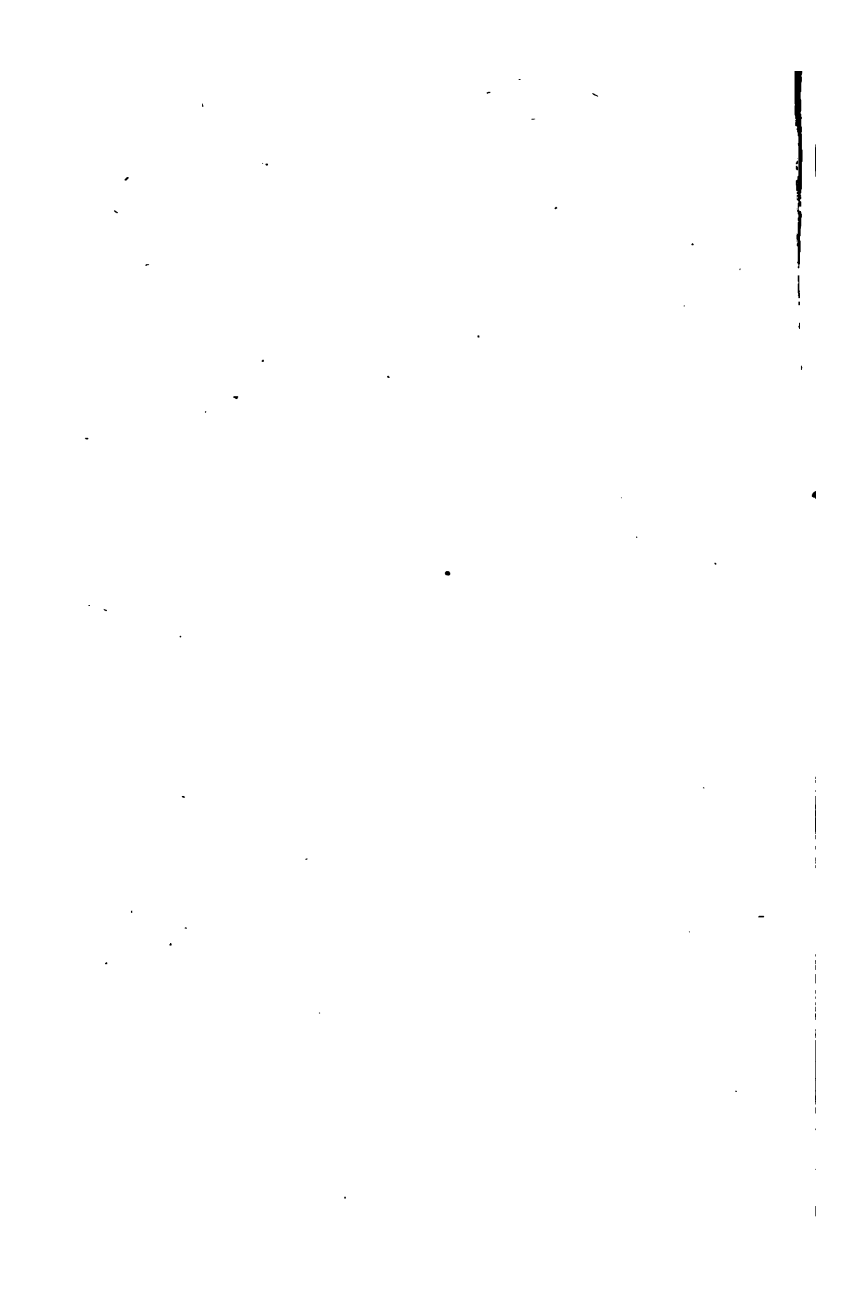


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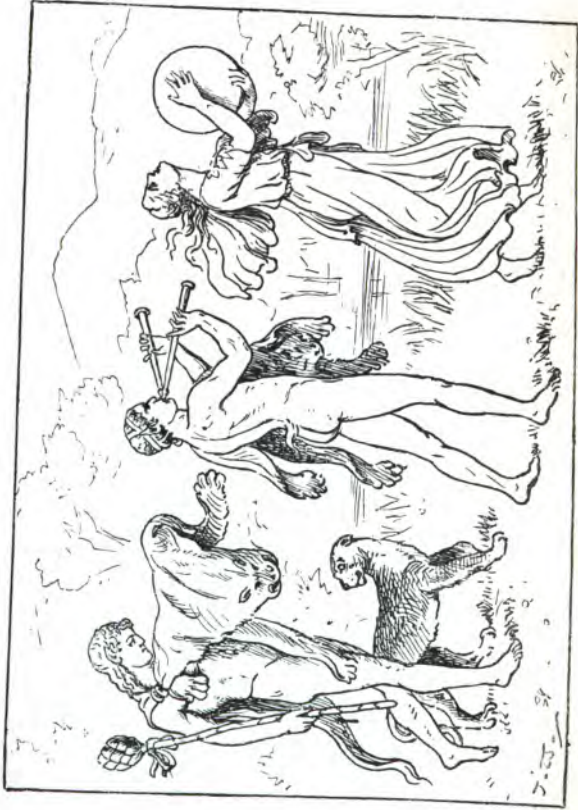


BELL'S ILLUSTRATED CLASSICAL SERIES

EDITED BY E. C. MARCHANT, M.A.

Classical Master at St. Paul's School

SELECTIONS FROM
OVID'S METAMORPHOSES



BACCHANTE AND FAUNS. (From a bas-relief in the British Museum.)

6

SELECTIONS
FROM
OVID'S METAMORPHOSES

EDITED BY

J. W. E. PEARCE, M.A.

MERTON COURT PREPARATORY SCHOOL, SIDCUP
LATE ASSISTANT MASTER AT UNIVERSITY COLLEGE SCHOOL



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PREFACE

I HAVE made considerable use of Siebelis' *Wörterbuch zu Ovids Metamorphosen*, and have occasionally borrowed from the same scholar's notes to his School edition of the *Metamorphoses*. My former colleagues Mr. C. R. Potter, of University College School, and the Rev. E. S. Leverton, Head Master of Kirkham Grammar School, have kindly supplied me with useful criticisms. Mr. Leverton gives me the following references which I am unfortunately unable now to incorporate in the notes.

Jevon's *Introduction to the History of Religions*, pp. 363 seqq., on the Demeter-Kora Legend.

Lewis Morris' *Epic of Hades*, Persephone.

On ii. 64, 65, cf. Deut. xxviii. 23 'and the earth that is under thee shall be iron.'

On ii. 67 cf. Deut. xxviii. 38 'thou shalt carry much seed out into the field, and shalt gather but little in.'

On iv. 50 cf. Cicero, *ad Fam.* vii. 26. § 2. Cicero had been dining unwisely and was taken ill. He says in his letter '*a beta et a malva deceptus sum.*' Prof. Tyrrell renders the personification by '*Mr. Beet and Mr. Mallow.*'

On the question of Ovid's cognomen, Naso, cf. Cagnat, *Cours d'Épigraphie Latine*, pp. 66, 67. The Cognomen was often personal.

On the question of the 'knightly' and 'senatorial' careers. 'The distinction corresponds most closely, I think, to that which existed in the seventeenth and early eighteenth centuries between "City" and "Court." The barrier between was not unpassable, but was not often in those days passed. So in Rome, I think, *as a rule* the Equites were content to see their children Equites, and still engaged in lucrative mercantile and speculative business, from which the Senator was excluded. Ovid's father, however, was ambitious, evidently. Cf. Bury, *Student's Roman Empire*, p. 31.'

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INTRODUCTION

LIFE OF OVID.

23 OVID's full name was Publius Ovidius Naso, i. e. Publius
24 of the clan or gens 'Ovidia,' and of the special branch of
25 it surnamed Naso. He was born in B. C. 43, in the very
26 heat of the struggle which was to establish Octavian,
27 afterwards the Emperor Augustus, at the head of the
29 Empire. His birthplace was Sulmo (now Sulmona), a town
30 of the Peligni, some ninety miles to the east of Rome.
31 Ovid speaks with pride of its pleasant temperature and
abundant streams—welcome boons in sultry Italy—but
intimates that after all its chief glory was himself, the
great poet born within its little walls.

4 As his father was a man of knightly rank and con-
5 siderable means, it was decided that Ovid and his only
6 brother, a year older than himself, should go to the best
7 teachers in Rome, to acquire that first requisite for
8 a successful official career—the art of public speaking.
9 But Ovid, unlike his brother, showed much more taste
10 for poetry than for oratory. Everything he wrote, he
11 says, turned to verse, and his verse flows so easily that
we can well believe it.

The next step in his education was a short residence
at Athens, the University of the Roman world, and the

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home of all that was best in ancient literature and art. Then followed a prolonged tour through Asia Minor and Sicily, in the course of which he visited some of the most famous sites of history and legend. Returning to Rome, probably in his twentieth year, with an imagination kindled by all he had seen and heard, he might have been expected to declare his exclusive devotion to poetry, especially as his brother was dead and he was now sole heir to his father's property. But, as a matter of fact, we find him undertaking some of the offices of the 'Vigintivirate,' a board of twenty young men who were regarded as qualifying themselves by the performance of certain minor duties of the Civil Service for the higher magistracies, which gave a seat in the senate and opened the way to a lucrative official career. Here, however, Ovid definitely broke away from his father's scheme for his future. As he himself picturesquely puts it, the purple edge of his tunica was narrowed, that is, he renounced all claims to the broad-edged senator's robe which would have been gained if he had passed on in due course to the quaestorship, and contented himself with the narrower-edged robe which marked the simple knight.

For the next thirty years he resided at Rome, a society favourite, enjoying considerable fame as the author of clever and amusing verse. He was three times married, twice unhappily. Perhaps he lived happily with his third wife, but, as he had none of the domestic virtues, this is a doubtful point. By the year A. D. 8, when he was fifty-one years old, he was well known at Rome as the author of a tragedy, *Medea*, now lost, and of a number of love-poems, of which the most commonly read are the *Heroides*, a series of imaginary letters from

famous heroines of antiquity to their absent lovers. They are written with exquisite finish, and often show deep feeling.

For the last ten years of his life at Rome, however, he had been engaged on poems of a more serious nature, the *Metamorphoses*, which were virtually finished in A. D. 8, and the *Fasti*, a national calendar, which he had only brought up to the sixth month by this date.

Then suddenly, in A. D. 8, the Emperor Augustus launched at him the terrible sentence of exile. For an offence at which the unfortunate poet dares only hint darkly, he was spirited away from all that made life worth living to a Roman of his education and tastes, to the bleak gloom of a semi-barbarous town on the Black Sea. It is of little use to search for the real reason of Ovid's banishment. His earlier poetry had, it is true, not been of the kind which a ruler anxious to raise the tone of society could approve of; but, as we have seen, Ovid had for several years devoted himself to more serious subjects, which could give no offence. But Ovid's plea of innocence could not prevail on the inflexible determination of the Emperor, and from A. D. 8 to A. D. 17, when he died, as we may believe, of a broken heart, he lived in banishment at Tomi, on the very borders of the Empire. He still wrote poetry. The *Tristia*, or *Sorrows*, and the *Letters from the Pontus* date from this period. Their tone of unmanly complaint—more excusable, however, in our eyes when we realize what the change must have meant to Ovid—and their fulsome and useless flattery of the Emperors Augustus and Tiberius (who succeeded in A. D. 14) detract from our pleasure in reading them; but we like to think that their composition must have to some extent lightened Ovid's loneliness, who

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while practising the art he loved in the language he loved could feel that this at any rate was a link which still bound him to the happy part of his life.

We cannot help liking Ovid. His character was weak, and he did not rise above the low level of his times; but he had the saving qualities of kindness and generosity which outweigh many weaknesses.

THE METAMORPHOSES.

Ovid tells us that, on receiving the news of his banishment, he threw the manuscript of the unfinished *Metamorphoses* on the fire. Fortunately his friends possessed copies, and the work is preserved to us. It shows no trace of incompleteness. It is a long poem in fifteen books, written in the heroic hexameter. In it Ovid traces the various changes that the world and its inhabitants have undergone, beginning with the original Chaos, 'without form and void,' and ending with the transformation of the murdered Julius Caesar into a comet. This long work is held together by a very slender thread, of which a good idea may be got from the volume *Ovid* in the series of 'Ancient Classics for English readers,' to be found in most school libraries. On this thread Ovid cleverly strings together a great number of the most delightful stories of Greek mythology, embellished by his own poetic fancy, and told with a command of all styles from grave to gay. Ovid's resource as a story-teller was inexhaustible. The tragedy of the lovers Pyramus and Thisbe, the pathetic search of Ceres for her lost daughter, the homely life of the cottagers Philemon and Baucis, and the humorous pranks of the foolish king Midas, which form our selection, will illustrate his many-sided ingenuity.

The stories are Greek. They are based upon the primitive fancies of an imaginative people, attempting to explain to themselves the mysterious sights and sounds of nature. To them animals and trees seem possessed of a life and a soul like their own. The owl is a wicked man transformed for his sins into an object of dread; the creeping newt was once a mean-spirited boy; the long-lived trees before a temple enshrine the spirits of the good who thus gain a virtual immortality, and so on. Similar fancies lie at the root of all fairy tales. They tell how goodness is rewarded and wickedness punished by supernatural powers, and how animals and trees participate in the life of their fellow-creature—man. The only difference is that which we should expect to find between the traditional lore of simple folk and the elaborate story which has been worked up under the literary influences of a cultured age. The groundwork is the same in both cases.

TRANSLATIONS OF THE 'METAMORPHOSES.'

The beauty of some of the stories in the *Metamorphoses* and the charm of Ovid's style have attracted many translators. *Chaucer* has made use of the tragic tale of *Thisbe* for his *Legend of Good Women*, and his version keeps pretty close to the original—see the introductory note to *Pyramus and Thisbe*. A hundred and fifty years later, in Elizabeth's time, when the study of classical models had so great an influence upon the shaping of English style, translations became the fashion. The *Metamorphoses* were 'translated out of Latin into English meeter by *Arthur Golding, Gentleman*,' as being 'a worke verie pleasant and delectable.' His version is truthful

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and fluent, and his metre well adapted to story-telling ; it is, in fact, the metre of *John Gilpin*. But it becomes monotonous in a long work ; it has not the variety and dignity of Ovid's hexameter, and the use of rhyme leads to unpoetical quaintnesses of expression on the one hand, and on the other tends to form monotonous couplets when the end of a sentence coincides with the end of a line. Here is a specimen taken from the beginning of the *Rape of Proserpine*, a piece which combines natural description, rapid narration, and pathos.

Neare Enna walles there stands a lake, Pergusa is the name,
Caÿster heareth not more songs of swannes than doth the
same.

A wood environs every side the water round about,
And with his leaves as with a veile doth keep the sun heat
out.

The boughes doo yeeld a coole fresh aire : the moistnesse of
the ground
Yeelds sundrie flowers : continuall spring is all the yeare
there found.

While in this garden Proserpine was taking her pastime,
And gathering either violets blew, or lillies white as lime,
And while of maidenlie desire she fld her maund and lap,
Endevouring to out-gather her companions there, by hap
Dis spide her, lov'd her, caught her up, and all at once were
neere :

So hastie, hot, and swift a thing is love, as may appeere.
The ladie with a wailing voice afright did often call
Her mother and her waitingmaids, but mother most of all.
And as she from the upper part her garment would have
rent,
By chance she let her lap slip downe, and out the flowers
went,

And such a sillie simplenesse her childish age yet beares,
That even the very losse of them did move her more to teares.

Our next version appeared a hundred and fifty years later—in 1717. The metre is the rhymed or 'heroic' couplet, which is certainly more dignified than Golding's verse, but still seems to saw the poem up into ten-foot lengths. The better to compare the three versions given, the same passage of the original is kept. It is translated by *Arthur Mainwaring*, a man of note in his day. The whole work, however, is known as *Garth's Ovid*, from the fact that it was published by Sir Samuel Garth, a physician of Queen Anne's time, who brought together the fragmentary versions of various authors (including Dryden and Addison).

Near Enna's walls a spacious lake is spread,
 Fam'd for the sweetly-singing swans it bred ;
 Pergusa is its name : and never more
 Were heard, or sweeter on Cayster's shore.
 Woods crown the lake ; and Phoebus ne'er invades
 The tufted fences ; or offends the shades :
 Fresh fragrant breezes fan the verdant bow'rs,
 And the moist ground smiles with enamell'd flow'rs,
 The cheerful birds their airy carols sing,
 And the whole year is one eternal spring.

Here, while young Proserpine, among the maids,
 Diverts herself in these delicious shades ;
 While like a child with busy speed and care
 She gathers lilies here, and violets there ;
 While first to fill her little lap she strives,
 Hell's grizzly monarch at the shade arrives ;
 Sees her thus sporting on the flow'ry green,
 And loves the blooming maid, as soon as seen.
 His urgent flame impatient of delay,
 Swift as his thought he seiz'd the beauteous prey,
 And bore her in his sooty car away.
 The frightened goddess to her mother cries ;
 But all in vain, for now far off she flies

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Far she behind her leaves her virgin train ;
 To them too cries, and cries to them in vain.
 And, while with passion she repeats her call,
 The violets from her lap, and lilies fall :
 She misses 'em, poor heart ! and makes new moan ;
 Her lilies, ah ! are lost, her violets gone.

In another hundred and fifty years appeared the latest translation of the *Metamorphoses* by *Henry King*. The rhymed couplet with its artificialities and mannerisms had had its day, and in this version the unrhymed iambic, the true English epic metre, is employed.

There stands a broad lake near to Enna's walls,—
 Men call it Pergus :—not Cayster's wave
 More musical with song of frequent swans.
 The veiling woods o'erhang its face, and ward
 The fires of baffled Phoebus. From the grove
 Breathes coolness :—from the turf a thousand flowers
 Blush with the hues of Tyre. Perpetual spring
 The spot invests. Beneath the happy shade
 Proserpina was sporting :—now she culled
 The violet's purple, now the lily's snow,
 And still her basket heaped, and girl-like filled
 Her bosom with the fragrant spoil, and mocked
 Her mates who gathered less. Ah ! Love is swift !—
 To see,—to burn,—to bear her thence,—for Dis
 Was but a moment's work. The frightened Maid,
 Shrieking, upon her Mother and her mates
 For succour called,—her Mother most. Her robe
 Was rent, and on the Earth her treasured flowers
 Were scattered, and her child-like innocence
 Even for that loss, even in that hour, was fain
 To grieve.

It will be interesting to compare these three versions carefully with the Ovid, and with each other, to discover for yourself where each is redundant or deficient ; and to

come to a conclusion as to how far they reproduce successfully the pathos and rapidity of the original narrative.

OVID'S PLACE AS A POET.

The Romans were not naturally a poetical people. They were intensely practical, and so the forms of literary composition in which they excelled were history and oratory. Their poetry both in substance and in metre was based upon Greek models, and Ovid's high position in the ranks of Roman poets is due mainly to the perfection to which he brought the particular metre he used. Before his time Lucretius had invested the hexameter with dignity, and Vergil with dignity and beauty combined, but Ovid in his *Metamorphoses* added a lightness and flexibility to it which showed its capabilities for the expression of the most varied subjects. Of course, this feat in itself implies in the poet the possession of great literary qualities: rapid play of fancy, versatility of mood, and clearness of expression. These constitute Ovid's claim to the title of poet. He possessed in the highest degree the 'accomplishment of verse.' The other higher qualities, 'the vision and the faculty divine,' which make a poet the interpreter of the deepest feelings of humanity in general, or at least of his own nation, were lacking to him. But in regard to style his influence has always been very great, and the merits indicated above make him one of the best story-tellers that ever lived.

THE METRE OF THE 'METAMORPHOSES.'

The *Metamorphoses*, like Vergil's *Aeneid*, is an 'Epic,' i. e. a long narrative poem dealing with the actions of

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gods or great men, and is written in the metre regularly used by the Greeks and Romans for this kind of poetry—the *Dactylic Hexameter*, i. e. a verse consisting of six of the ‘feet’ called ‘dactyls’ (but cf. (3) below).

Let us take as an English example of this metre the following four lines from Longfellow's *Elizabeth* :—

Ships that |pás in the | night || and |spéak each |óther in |pásing,
Ónly a |signal |shówn || and a |distant |vóice in the |dárkness;
Só in the |ócean of |life || we |pás and |spéak one an-|óther,
Ónly a |lóok and a |vóice, || then |dárkness a-|gáin and a |silence.

You will notice—

(1) that each of the six groups of syllables marked off (called a ‘foot’) begins with an accented syllable, and goes on with one or two unaccented syllables;

(2) that monotony is avoided by the interchange of two-syllable and three-syllable feet in the first four feet, and by variety in the punctuation;

(3) that the fifth foot is always three- and the sixth foot always two-syllabled;

(4) that in the third foot of every line a slight pause occurs, made by the accented syllable of that foot coinciding with the end of a word.

Now let us pass to the Latin Hexameter, which only differs from the English in its having the feet determined by the *quantity* (i. e. length) instead of by the *natural accent* of the syllables.

The rules for telling the quantity of syllables in Latin will be found in your Grammar under the head of Prosody.

The following are the most important points to notice about the Latin Hexameter :—

(1) Its six feet are either dactyls (— ∪ ∪) or spondees (— —); i. e. each foot must begin with a long syllable, but

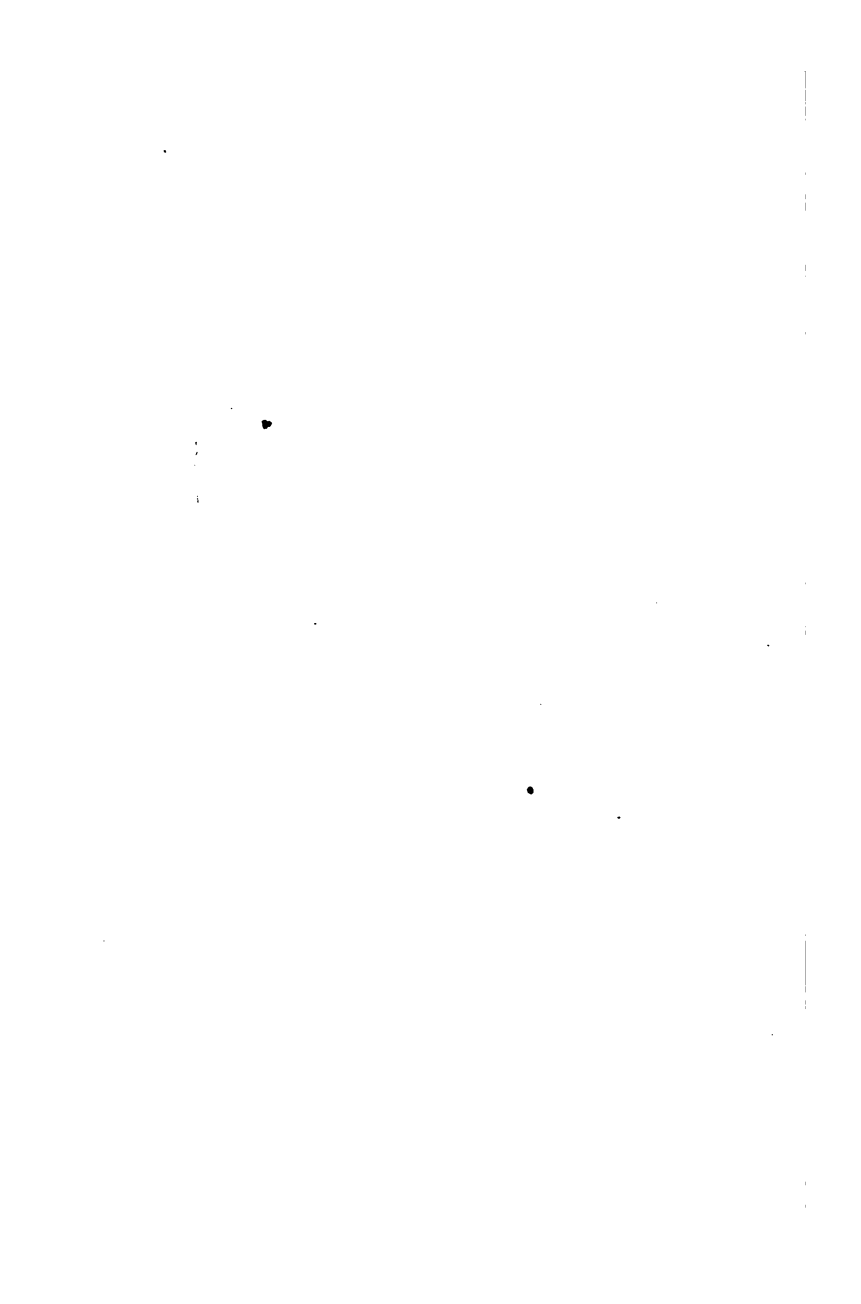
may go on with either two shorts or another long (which is metrically equivalent to two shorts).

(2) In the first four feet dactyls and spondees may be used indiscriminately, but you will find that Ovid generally begins with a dactyl, to give lightness to the verse.

(3) The fifth foot *must* be a dactyl, and the sixth a spondee, or, as the quantity of the last syllable of the line is unimportant, a trochee (—∪).

(4) The first syllable of the third foot must end a word. This break is called the *caesura* (i.e. 'cutting'). Sometimes, however, the caesura occurs in the corresponding place in the fourth foot.

(5) If a word ending in a vowel or -m comes immediately before another word in the same verse beginning with a vowel or h-, the last syllable of the former word is *elided*, i.e. cut off, and not regarded in the scansion; e.g.
 1. 32 cūmq̄e dō|m(o) ēxiē|rīnt.



SELECTIONS

FROM

OVID'S METAMORPHOSES

I.

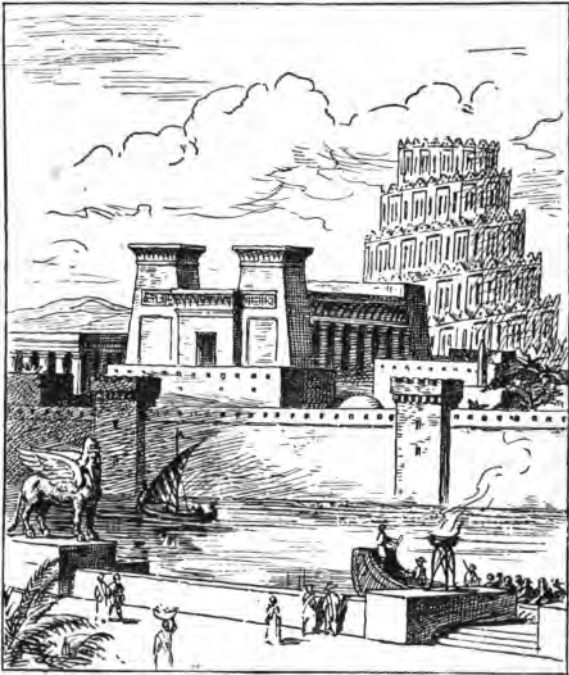
The love of Pyramus and Thisbe is thwarted by their parents.

Pyramus et Thisbe, iuvenum pulcherrimus alter,
altera, quas oriens habuit, praelata puellis,
contiguas tenuere domos, ubi dicitur altam
coctilibus muris cinxisse Semiramis urbem.
notitiam primosque gradus vicinia fecit: 5
tempore crevit amor. taedae quoque iure coissent:
sed vetuere patres. quod non potuere vetare,
ex aequo captis ardebant mentibus ambo.
consciis omnis abest, nutu signisque loquuntur,
quoque magis tegitur, tectus magis aestuat ignis. 10

The lovers communicate with each other through the wall.

Fissus erat tenui rima, quam duxerat olim
cum fieret, paries domui communis utrique.
id vitium nulli per saecula longa notatum
(quid non sentit amor?) primi vidistis amantes,

et vocis fecistis iter ; tutaeque per illud 15
 murmure blanditiae minimo transire solebant.
 saepe, ubi constiterant, hinc Thisbe, Pyramus illinc,



ANCIENT BABYLON. (From various sources.)

inque vices fuerat captatus anhelitus oris,
 'invide' dicebant 'paries, quid amantibus obstas ?
 quantum erat, ut sineres toto nos corpore iungi, 20

aut hoc si nimium, vel ad oscula danda pateres !
 nec sumus ingrati : tibi nos debere fatemur
 quod datus est verbis ad amicas transitus aures.
 talia diversa nequiquam sede locuti
 sub noctem dixere vale, partique dedere 25
 oscula quisque suae non pervenientia contra.

They agree to escape and meet at Ninus' tomb.

Postera nocturnos aurora removerat ignes,
 solque pruinosas radiis siccaverat herbas :
 ad solitum coiere locum. tum murmure parvo
 multa prius questi, statuunt ut nocte silenti 30
 fallere custodes foribusque excedere temptent,
 cumque domo exierint, urbis quoque tecta relinquunt;
 neve sit errandum lato spatiantibus arvo,
 convenient ad busta Nini, lateantque sub umbra
 arboris. arbor ibi, niveis uberrima pomis 35
 ardua morus, erat, gelido contermina fonti.
 pacta placent, et lux tarde discedere visa
 praecipitatur aquis, et aquis nox exit ab isdem.

*Thisbe arrives there first, but is frightened away by a lion
 which tears the cloak she lets fall.*

Callida per tenebras versato cardine Thisbe
 egreditur fallitque suos, adopertaque vultum 40
 pervenit ad tumulum, dictaque sub arbore sedit.
 audacem faciebat amor. venit ecce recenti
 caede laena boum spumantes oblita rictus,
 depositura sitim vicini fontis in unda.
 quam procul ad lunae radios Babylonia Thisbe 45
 vidit, et obscurum trepido pede fugit in antrum. .

dumque fugit, tergo velamina lapsa reliquit.
ut lea saeva sitim multa compescuit unda,



THE MULBERRY TREE.

dum redit in silvas, inventos forte sine ipsa
ore cruentato tenues laniavit amictus.

Pyramus arrives later and stabs himself in despair at Thisbe's supposed death. His blood stains the mulberries black.

Serius egressus vestigia vidit in alto
 pulvere certa ferae, totoque expalluit ore
 Pyramus. ut vero vestem quoque sanguine tinctam
 repperit, 'una duos', inquit, 'nox perdet amantes :
 e quibus illa fuit longa dignissima vita, 55
 nostra nocens anima est. ego te, miseranda, peremi,
 in loca plena metus qui iussi nocte venires,
 nec prior huc veni. nostrum divellite corpus,
 et scelerata fero consumite viscera morsu,
 o quicumque sub hac habitatis rupe, leones. 60
 sed timidi est optare necem'—velamina Thisbes
 tollit, et ad pactae secum fert arboris umbram.
 utque dedit notae lacrimas, dedit oscula vesti,
 'accipe nunc' inquit 'nostri quoque sanguinis
 haustus !'
 quoque erat accinctus, demisit in ilia ferrum, 65
 nec mora, ferventi moriens e vulnere traxit.
 ut iacuit resupinus humo, cruor emicat alte :
 non aliter quam cum vitiato fistula plumbo
 scinditur et tenui stridente foramine longas
 eiaculatur aquas atque ictibus aëra rumpit. 70
 arborei fetus aspergine caedis in atram
 vertuntur faciem, madefactaque sanguine radix
 puniceo tinguit pendentia mora colore.

Thisbe comes back just in time for Pyramus to see her before he dies.

Ecce metu nondum posito, ne fallat amantem,

illa redit, iuvenemque oculis animoque requirit, 75
 quantaque vitarit narrare pericula gestit.
 utque locum et rigua cognoscit in arbore formam,
 sic facit incertam pomi color, haeret an haec sit.
 dum dubitat, tremebunda videt pulsare cruentum
 mēmbra solum, retroque pedem tulit, oraque buxo 80
 pallidiora gerens exhorruit aequoris instar,
 quod tremit, exigua cum summum stringitur aura.
 sed postquam remorata suos cognovit amores,
 percutit indignos claro plangore lacertos,
 et laniata comas amplexaque corpus amatum 85
 vulnera supplevit lacrimis fletumque cruori
 miscuit, et gelidis in vultibus oscula figens
 'Pyrame,' clamavit 'quis te mihi casus ademit?
 Pyrame, responde: tua te carissima Thisbe
 nominat. exaudi, vultusque attolle iacentes!' 90
 ad nomen Thisbes oculos iam morte gravatos
 Pyramus erexit, visaque recondidit illa.

Thisbe will not survive him and stabs herself. Her dying prayer.

Quae postquam vestemque suam cognovit, et ense
 vidit ebur vacuum, 'tua te manus' inquit 'amorque
 perdidit, infelix. est et mihi fortis in unum 95
 hoc manus, est et amor: dabit hic in vulnera vires.
 persequar extinctum, letique miserrima dicar
 causa comesque tui. quique a me morte revelli
 heu sola poteras, poteris nec morte revelli.
 hoc tamen amborum verbis estote rogati, 100
 o multum miseri, meus illiusque parentes,

ut quos certus amor, quos hora novissima iunxit,
componi tumulo non invidetis eodem.

at tu, quæ ramis arbor miserabile corpus
nunc tegis unius, mox es tectura duorum, 105

signa tene caedis, pullosque et luctibus aptos
semper habe fetus, gemini monumenta cruoris.'

dixit, et aptato pectus mucrone sub imum
incubuit ferro, quod adhuc a caede tepebat.

vota tamen tetigere deos, tetigere parentes. 110

nam color in pomo est, ubi permaturuit, ater :
quodque rogis superest, una requiescit in urna.'



SEPULCHRAL URN FROM ATHENS. (In the British Museum.)

II.

Proserpine is carried off to Hades by Dis.

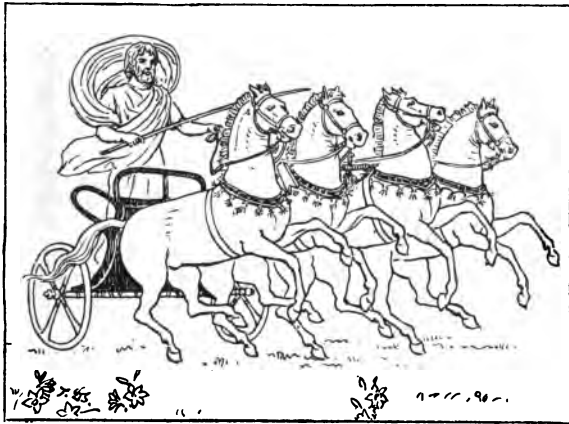
Haud procul Hennaëis lacus est a moenibus altae,
nomine Pergus, aquae. non illo plura Caystros



CERES AND PROSERPINA. (From a vase-painting.)

carmina cyenorum labentibus audit in undis.
silva coronat aquas cingens latus omne, suisque

frondibus ut velo Phoebeos summovet ignes. 5
 frigora dant rami, Tyrios humus umida flores :
 perpetuum ver est. quo dum Proserpina lueo
 ludit, et aut violas aut candida lilia carpit,
 dumque puellari studio calathosque sinumque
 implet, et aequales certat superare legendo, 10
 paene simul visa est dilecta que raptaque Diti :



A FOUR-HORSED CHARIOT. (From a vase-painting.)

usque adeo est properatus amor. dea territa maesto
 et matrem et comites, sed matrem saepius, ore
 clamat ; et ut summa vestem laniarat ab ora,
 collecti flores tunicis cecidere remissis. 15
 tantaque simplicitas puerilibus affuit annis,
 haec quoque virgineum movit iactura dolorem.
 raptor agit currus, et nomine quemque vocatos

exhortatur equos, quorum per colla iubasque
 excutit obscura tinctas ferrugine habenas ;
 perque lacus sacros et olentia sulphure fertur
 stagna Palicorum, rupta ferventia terra,
 et qua Bacchiadae, bimari gens orta Corintho,
 inter inaequales posuerunt moenia portus.

20



AURORA. (From a vase-painting.)

*Her mother Ceres seeks her in vain. She punishes a rude
 boy who jeers at her.*

Interea pavidæ nequiquam filia matri
 omnibus est terris, omni quaesita profundo.

25

illam non udis veniens Aurora capillis
 cessantem vidit, non Hesperus. illa duabus
 flammiferas pinus manibus succendit ab Aetna
 perque pruinosas tulit inrequieta tenebras : 30
 rursus ubi alma dies hebetarat sidera, natam
 solis ab occasu solis quaerebat ad ortus.



HESPERUS PRECEDING THE MOON-GODDESS SELENE
 (From the Nithras bas-relief in the Louvre.)

fessa labore sitim collegerat, oraque nulli
 colluerant fontes : cum tectam stramine vidit
 forte casam, parvasque fores pulsavit. at inde 35
 prodit anus, divamque videt, lymphamque roganti
 dulce dedit, tosta quod texerat ante polenta.
 dum bibit illa datum, duri puer oris et audax

constitit ante deam, risitque, avidamque vocavit.
 offensa est, neque adhuc epota parte loquentem 40
 cum liquido mixta perfudit diva polenta.
 combibit os maculas, et quae modo brachia gessit,
 crura gerit ; cauda est mutatis addita membris :

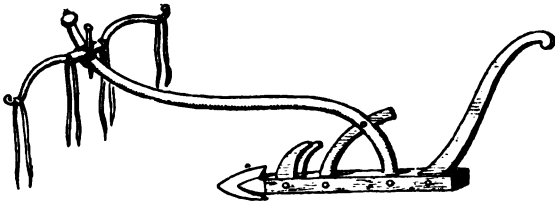


PARVA LACERTA.

inque brevem formam, ne sit vis magna nocendi,
 contrahitur, parvaque minor mensura lacerta est. 45
 mirantem flentemque et tangere monstra parantem
 fugit anum, latebramque petit ; aptumque pudori
 nomen habet, variis stellatus corpora guttis.

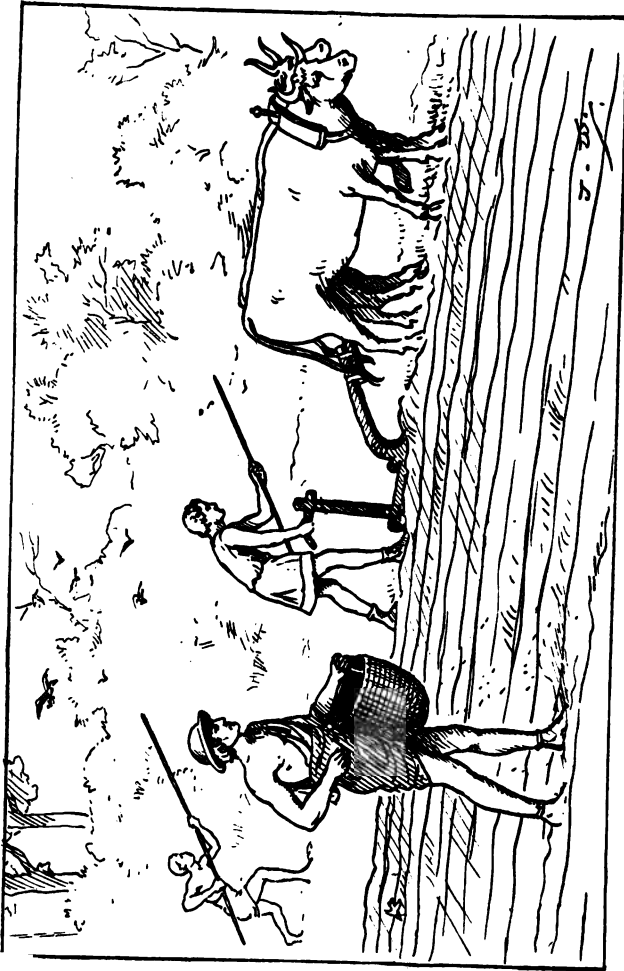
*The fountain Cyane indicates Sicily as the scene of her loss
and Ceres punishes the island with famine.*

Quas dea per terras et quas erraverit undas,
dicere longa mora est. quaerenti defuit orbis. 50
Sicaniam repetit : dumque omnia lustrat eundo,
venit et ad Cyanen. ea ni mutata fuisset,
omnia narrasset. sed et os et lingua volenti
dicere non aderant, nec quo loqueretur, habebat.
signa tamen manifesta dedit, notamque parenti 55
illo forte loco delapsam in gurgite sacro



ANCIENT GREEK PLOUGH. (From a bas-relief.)

Persephones zonam summis ostendit in undis.
quam simul agnovit, tamquam tunc denique raptam
scisset, inornatos laniavit diva capillos,
et repetita suis percussit pectora palmis. 60
nescit adhuc, ubi sit : terras tamen increpat omnes
ingratasque vocat nec frugum munere dignas,
Trinacriam ante alias, in qua vestigia damni
repperit. ergo illic saeva vertentia glaebas 65
fregit aratra manu, parilique irata colonos
ruricolasque boves leto dedit, arvaque iussit
fallere depositum, vitiataque semina fecit.



ANCIENT GREEK PLOUGH. (From a vase-painting.)

fertilitas terrae latum vulgata per orbem
 falsa iacet : primis segetes moriuntur in herbis,
 et modo sol nimius, nimius modo corripit imber ; 70
 sideraque ventique nocent, avidaeque volucres
 semina iacta legunt ; lolium tribulique fatigant
 triticeas messes et inexpugnabile gramen.

Arethusa pleads for Sicily and accuses Dis.

Tum caput Eleis Alpheas extulit undis,
 rorantesque comas a fronte removit ad aures, 75



HEAD OF ARETHUSA. (FROM A COIN.)

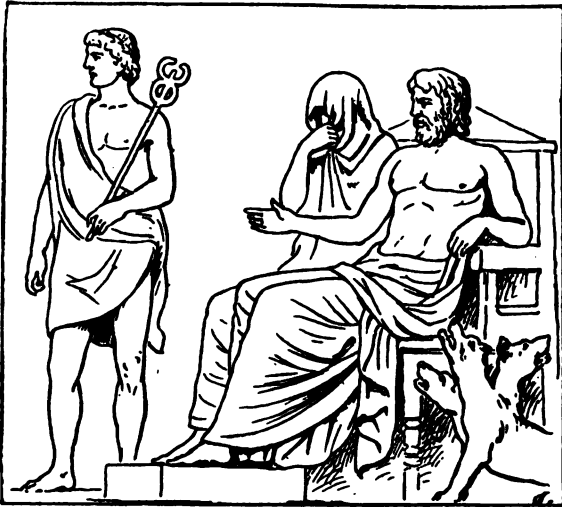
atque ait 'o toto quaesitæ virginis orbe
 et frugum genetrix, immensos siste labores,
 neve tibi fidæ violenta irascere terræ.
 terra nihil meruit, patuitque invita rapinæ.
 nec sum pro patria supplex : huc hospita veni. 80

Pisa mihi patria est, et ab Elide ducimus ortus :
 Sicaniam peregrina colo. sed gratior omni
 haec mihi terra solo est. hos nunc Arethusa penates,
 hanc habeo sedem : quam tu, mitissima, serva.
 mota loco cur sim tantique per aequoris undas 85
 advehar Ortygiam, veniet narratibus hora
 tempestiva meis, cum tu curaque levata
 et vultus melioris eris. mihi pervia tellus
 praebet iter, subterque imas ablata cavernas
 hic caput attollo desuetaque sidera cerno. 90
 ergo dum Stygio sub terris gurgite labor,
 visa tua est oculis illic Proserpina nostris :
 illa quidem tristis, neque adhuc interrita vultu,
 sed regina tamen, sed opaci maxima mundi,
 sed tamen inferni pollens matrona tyranni.' 95

Ceres complains to Jupiter. Proserpine may return to the upper world, if she has not broken her fast in Hades.

Mater ad auditas stupuit ceu saxea voces,
 attonitaeque diu similis fuit. utque dolore
 pulsa gravi gravis est amentia, curribus oras
 exit in aetherias. ibi toto nubila vultu
 ante Iovem passis stetit invidiosa capillis, 100
 'pro' que 'meo veni supplex tibi, Iuppiter,' inquit
 'sanguine, proque tuo. si nulla est gratia matris,
 nata patrem moveat. neu sit tibi cura, precamur,
 vilior illius, quod nostro est edita partu.
 en quaesita diu tandem mihi nata reperta est : 105
 si reperire vocas amittere certius, aut si
 scire, ubi sit, reperire vocas. quod rapta, feremus,

dummodo reddat eam. neque enim praedone marito
 filia digna tua est—si iam mea filia non est.’
 Iuppiter exceptit ‘ commune est pignus onusque 110
 nata mihi tecum. sed si modo nomina rebus
 addere vera placet, non hoc iniuria factum,
 verum amor est. neque erit nobis gener ille pudori,



PLUTO AND PROSERPINA IN THE UNDER-WORLD. (From a bas-relief.)

tu modo, diva, velis. ut desint cetera, quantum est
 esse Iovis fratrem ! quid quod non cetera desunt 115
 nec cedit nisi sorte mihi ? sed tanta cupido
 si tibi discidii est, repetet Proserpina caelum,
 lege tamen certa, si nullos contigit illic
 ore cibos : nam sic Parcarum foedere cautum est.’

*Ascalaphus has spied her eating some pom-granate seeds.
He tells and is changed into an owl.*

Dixerat. at Cereri certum est educere natam. 120
non ita fata sinunt, quoniam ieiunia virgo
solverat et cultis dum simplex errat in hortis,



IGNAVUS BUBO. (From the Nithras bas-relief in the Louvre.)

poeniceum curva decerpserat arbore pomum,
gluptaque callenti septem de cortice grana
presserat ore suo : solusque ex omnibus illud 125
Ascalaphus vidit, quem quondam dicitur Orphne,

inter Avernales haud ignotissima nymphas,
ex Acheronte suo silvis peperisse sub atris ;
vidit, et indicio reditum crudelis ademit.



BUST OF JUPITER. (In the Vatican.)

ingemuit regina Erebi, testemque profanam 130
fecit avem, sparsumque caput Phlegethontide lympha
in rostrum et plumas et grandia lumina vertit.

ille sibi ablatas fulvis amicitur in alis,
 inque caput crescit, longosque reflectitur unguis,
 vixque movet natas per inertia brachia pennas : 135
 foedaque fit volucris, venturi nuntia luctus,
 ignavus bubo, dirum mortalibus omen.

The reconciliation.

At medius fratrisque sui maestaeque sororis
 Iuppiter ex aequo volventem dividit annum :
 nunc dea, regnorum numen commune duorum, 140
 cum matre est totidem, totidem cum coniuge menses.
 vertitur extemplo facies et mentis et oris ;
 nam modo quae poterat Diti quoque maesta videri,
 laeta deae frons est, ut sol, qui tectus aquosis
 nubibus ante fuit, victis e nubibus exit. 145

III.

Lelex essays to prove the power of the gods.

Amnis ab his tacuit. factum mirabile cunctos
 moverat. irridet credentes, utque deorum
 spreto erat mentisque ferox Ixione natus,
 'ficta refers, nimiumque putas, Acheloe, potentes
 esse deos,' dixit 'si dant adimuntque figuras.' 5
 obstipuere omnes, nec talia dicta probarunt;
 ante omnesque Lelex, animo maturus et aevo,
 sic ait: immensa est finemque potentia caeli
 non habet, et quicquid superi voluere, peractum est.

*He tells how the cottagers Philemon and Baucis welcomed
 Jupiter and Mercury who were travelling in disguise
 and had been refused hospitality by every one else.*

Quoque minus dubites, tiliae contermina quercus 10
 collibus est Phrygiis, modico circumdata muro:
 ipse locum vidi; nam me Pelopeia Pittheus
 misit in arva, suo quondam regnata parenti.
 haud procul hinc stagnum est, tellus habitabilis olim,
 nunc celebres mergis fulicisque palustribus undae. 15
 Iuppiter huc specie mortali, cumque parente
 venit Atlantiades positis caducifer alis.
 mille domos adiere, locum requiemque petentes:
 mille domos clausere serae. tamen una recepit,
 parva quidem, stipulis et canna tecta palustri: 20

sed pia Baucis anus parilique aetate Philemon
 illa sunt annis iuncti iuvenalibus, illa
 consenuere casa ; paupertatemque fatendo



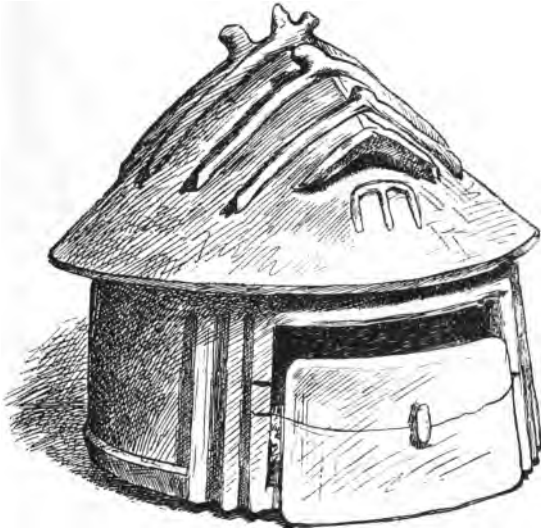
MERCURY WITH THE CADUCEUS. (From a vase-painting.)

effecere levem nec iniqua mente ferendo.
 nec refert, dominos illic, famulosne requiras : 25
 tota domus duo sunt, idem parentque iubentque.

The preparations for the humble meal.

Ergo ubi caelicolae placitos tetigere penates,
 summissoque humiles intrarunt vertice postes,
 membra senex posito iussit relevare sedili,
 quo superiniecit textum rude sedula Baucis.

30



URN IN THE FORM OF A PRIMITIVE HUT. (In the British Museum.)

inde foco tepidum cinerem dimovit et ignes
 suscitât hesternos foliisque et cortice sicco
 nutrit et ad flammas anima producit anili,
 multifidasque faces ramaliaque arida tecto
 detulit et minuit, parvoque admovit aëno.

35

quodque suus coniunx rigo collegerat horto,
 truncat holus foliis. furca levat ille bicorni
 sordida terga suis nigro pendentia tigno,
 servatoque diu resecat de tergore partem
 exiguam, sectamque domat ferventibus undis. 40
 interea medias fallunt sermonibus horas,



GREEK GOBLET AND CUPS.

concutiuntque torum de molli fluminis ulva
 inpositum lecto, sponda pedibusque salignis.
 vestibus hunc velant, quas non nisi tempore festo
 sternere consuerant: sed et haec vilisque vetusque 45
 vestis erat, lecto non indignanda saligno.

The meal.

Accubuere dei. mensam succincta tremensque

ponit anus. mensae sed erat pes tertius inpar :
 testa parem fecit. quae postquam subdita clivum
 sustulit, aequatam mentae tersere virentes. 50
 ponitur hic bicolor sinceræ baca Minervae,
 conditaque in liquida corna autumnalia faece,
 intibaque et radix et lactis massa coacti,
 ovaque non acri leviter versata favilla,
 omnia fictilibus. post haec caelatus eodem 55
 sistitur argento crater fabricataque fago
 pocula, qua cava sunt, flaventibus illita ceris.
 parva mora est, epulasque foci misere calentes,
 nec longae rursus referuntur vina senectae,
 dantque locum mensis paulum seducta secundis. 60
 hic nux, hic mixta est rugosis carica palmis
 prunaque et in patulis redolentia mala canistris
 et de purpureis collectae vitibus uvae.
 candidus in medio favus est. super omnia vultus
 accessere boni nec iners pauperque voluntas. 65

*The miracle of the wine. The gods reveal themselves and bid
 their hosts flee from the doomed place.*

Interea totiens haustum cratera repleri
 sponte sua, per seque vident succrescere vina :
 attoniti novitate pavent, manibusque supinis
 concipiunt Baucisque preces timidusque Philemon,
 et veniam dapibus nullisque paratibus orant. 70
 unicus anser erat, minimae custodia villae,
 quem dis hospitibus domini mactare parabant.
 ille celer penna tardos aetate fatigat,
 eluditque diu, tandemque est visus ad ipsos

confugisse deos. superi vetuere necari : 75

'Di' que 'sumus, meritasque luet vicinia poenas
impia'; dixerunt 'vobis immunibus huius

esse mali dabitur. modo vestra relinquitte tecta
ac nostros comitate gradus et in ardua montis

ite simul.' parent ambo, baculisque levati 80

nituntur longo vestigia ponere clivo.

*The deluge. The cottage alone is spared and is turned into
a magnificent temple.*

Tantum aberant summo, quantum semel ire sagitta
missa potest : flexere oculos, et mersã palude



GREEK TEMPLE.

cetera prospiciunt, tantum sua tecta manere.

dumque ea mirantur, dum deflent fata suorum, 85

illa vetus, dominis etiam casa parva duobus
vertitur in templum : furcas subiere columnae,
stramina flavescunt aurataque tecta videntur,
caelataeque fores, adopertaque marmore tellus.

The modest wish of the old couple. Their wonderful end.

Talia tum placido Saturnius edidit ore : 90
‘Dicite, iuste senex et femina coniuge iusto
digna, quid optetis.’ cum Baucide pauca locutus,
iudicium superis aperit commune Philemon :
‘Esse sacerdotes delubraque vestra tueri
poscimus ; et quoniam concordes egimus annos, 95
auferat hora duos eadem, nec coniugis umquam
busta meae videam, neu sim tumulandus ab illa.’
vota fides sequitur. templi tutela fuere,
donec vita data est. annis aevoque soluti
ante gradus sacros cum starent forte locique 100
navarent curas, frondere Philemona Baucis,
Baucida conspexit senior frondere Philemon.
iamque super geminos crescente cacumine vultus
mutua, dum licuit, reddebant dicta ‘vale’ que
‘O coniunx’ dixere simul, simul abdita texit 105
ora frutex. ostendit adhuc Cibyretus illic
incola de gemino vicinos corpore truncos.
haec mihi non vani, neque erat cur fallere vellent,
narravere senes. equidem pendentia vidi
serta super ramos, ponensque recentia dixi 110
‘cura pii dis sunt, et qui coluere, coluntur.’

IV.

Bacchus punishes the Thracian women for the murder of Orpheus, and goes to Phrygia.

Non impune tamen scelus hoc sinit esse Lyæus :
amissoque dolens sacrorum vate suorum,



BACCHUS AND FAUN. (From a bas-relief in the British Museum.)

protinus in silvis matres Edonidas omnes,
 quae videre nefas, torta radice ligavit.

Nec satis hoc Baccho est. ipsos quoque deserit
 agros, 5

cumque choro meliore sui vineta Timoli
 Pactolonque petit; quamvis non aureus illo
 tempore nec caris erat invidiosus harenis.

*He loses his old attendant Silenus, who is restored to him by
 Midas.*

Hunc assueta cohors Satyri Bacchaeque frequentant:
 at Silenus abest. titubantem annisque meroque 10
 ruricolae cepere Phryges, vinctumque coronis
 ad regem duxere Midan, cui Thracius Orpheus
 orgia tradiderat cum Cecropio Eumolpo.
 qui simul agnovit socium comitemque sacrorum,
 hospitis adventu festum genialiter egit 15
 per bis quinque dies et iunctas ordine noctes.
 et iam stellarum sublime coegerat agmen
 Lucifer undecimus, Lydos cum laetus in agros
 rex venit, et iuveni Silenum reddit alumno.

*Midas chooses as his reward the power of turning everything
 he touches to gold.*

Huic deus optandi gratum, sed inutile, fecit 20
 muneris arbitrium, gaudens altore recepto.
 ille, male usurus donis, ait 'effice, quicquid
 corpore contigero, fulvum vertatur in aurum.'
 annuit optatis, nocituraque munera solvit
 Liber, et indoluit, quod non meliora petisset. 25

laetus abit gaudetque malo Berecynthius heros :
 pollicitique fidem tangendo singula temptat.
 vixque sibi credens, non alta fronde virentem
 ilice detraxit virgam : virga aurea facta est.
 tollit humo saxum : saxum quoque palluit auro. 30
 contigit et glaebam : contactu glaeba potenti
 massa fit. arentes Cereris decerpit aristas :
 aurea messis erat. demptum tenet arbore pomum :
 Hesperidas donasse putes. si postibus altis
 admovit digitos, postes radiare videntur. 35
 ille etiam liquidis palmas ubi laverat undis,
 unda fluens palmis Danaën eludere posset.

Everything goes well until he tries to eat and drink.

Vix spes ipse suas animo capit, aurea fingens
 omnia. gaudenti mensas posuere ministri
 exstructas dapibus nec tostae frugis egentes : 40
 tum vero, sive ille sua Cerealia dextra
 munera contigerat, Cerealia dona rigebant ;
 sive dapes avido convellere dente parabat,
 lammina fulva dapes, admoto dente, premebat.
 miscuerat puris auctorem muneris undis : 45
 fusile per rictus aurum fluitare videres.
 attonitus novitate mali, divesque miserque,
 effugere optat opes et quae modo voverat, odit.
 copia nulla famem relevat ; sitis arida guttur
 urit, et invisio meritus torquetur ab auro. 50

His repentance and cure.

Ad caelumque manus et splendida bracchia tollens

'da veniam, Leneae pater ! peccavimus' ; inquit
 'sed miserere, precor, speciosoque eripe damno.'
 mite deum numen Bacchus peccasse fatentem
 restituit, pactique fide data munera solvit. 55
 'neve male optato maneat circumlitus auro,
 vade' ait 'ad magnis vicinum Sardibus amnem,
 perque iugum montis labentibus obvius undis
 carpe viam, donec venias ad fluminis ortus ;
 spumigeroque tuum fonti, qua plurimus exit, 60
 subde caput, corpusque simul, simul elue crimen.'
 rex iussae succedit aquae. vis aurea tinxit
 flumen, et humano de corpore cessit in amnem.
 nunc quoque iam veteris percepto semine venae
 arva rigent auro madidis pallentia glaebis. 65

*Midas takes to a country life and overhears a musical contest
 between Apollo and Pan. Apollo wins.*

Ille, perosus opes, silvas et rura colebat,
 Panaque montanis habitantem semper in antris.
 pingue sed ingenium mansit ; nocituraque, ut ante,
 rursus erant domino stolidae praecordia mentis.
 nam freta prospiciens late riget arduus alto 70
 Tmolus in ascensu, clivoque extensus utroque
 Sardibus hinc, illinc parvis finitur Hypaepis.
 Pan ibi dum teneris iactat sua carmina Nymphis
 et leve cerata modulatur harundine carmen,
 ausus Apollineos prae se contemnere cantus, 75
 iudice sub Tmolo certamen venit ad impar.
 monte suo senior iudex consedit, et aures
 liberat arboribus ; quercu coma caerulea tantum

cingitur, et pendent circum cava tempora glandes.
 isque deum pecoris spectans 'in iudice' dixit 80
 'nulla mora est.' calamis agrestibus insonat ille :
 barbaricoque Midan—aderat nam forte canenti—
 carmine delenit. post hunc sacer ora retorsit
 Tmolus ad os Phoebi ; vultum sua silva secuta est.



HEAD OF PAN. (On a votive patera in the British Museum.)

ille caput flavum lauro Parnaside vinctus 85
 verrit humum Tyrio saturata murice palla :
 instrictamque fidem gemmis et dentibus Indis
 sustinet a laeva : tenuit manus altera plectrum.
 artificis status ipse fuit. tum stamina docto
 pollice sollicitat, quorum dulcedine captus 90
 Pana iubet Tmolus citharae summittere cannas.

Midas foolishly protests and is given asses' ears. He tries to hide them, but, between his barber and the talking reeds, his shameful secret comes to light.

Iudicium sanctique placet sententia montis
omnibus. arguitur tamen atque iniusta vocatur
unius sermone Midæ. nec Delius aures



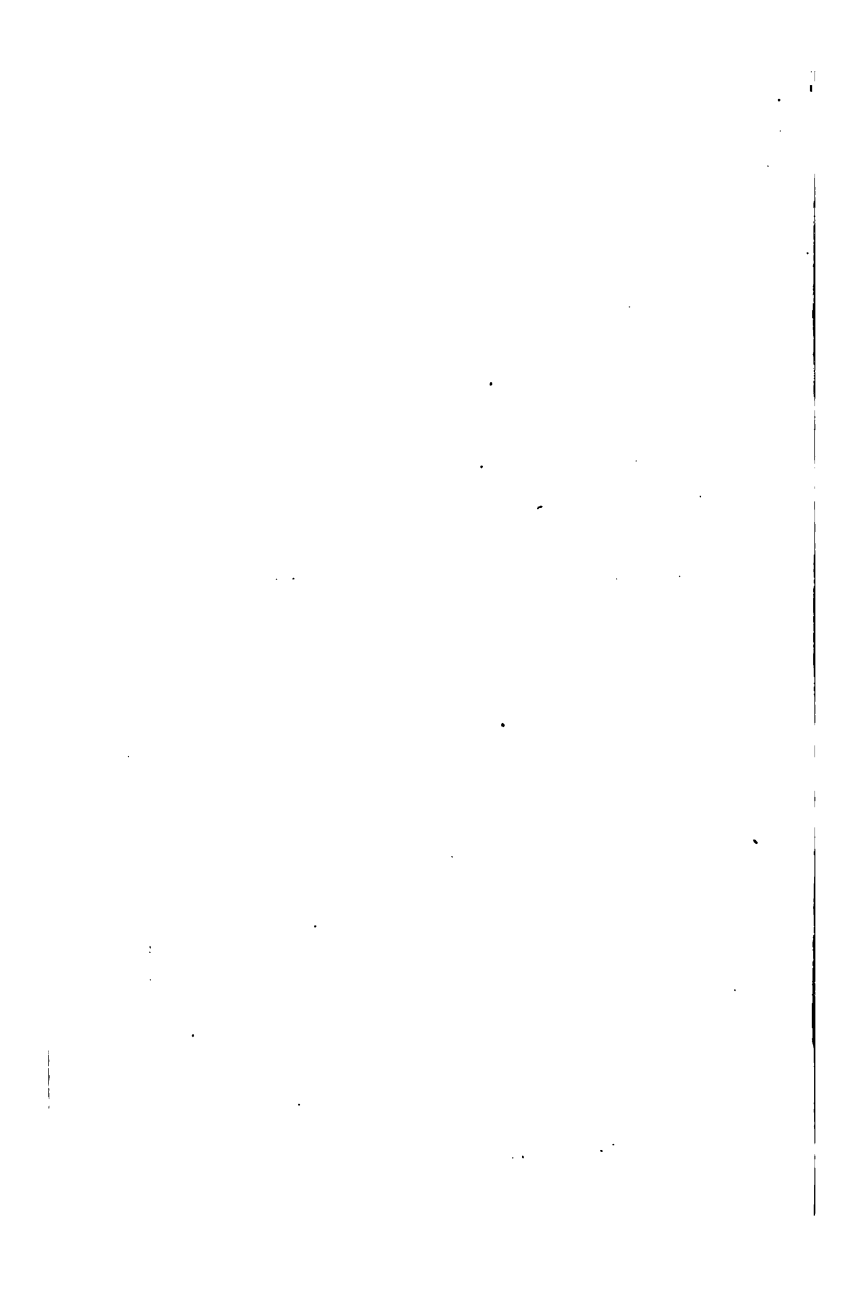
STATUE OF APOLLO. (In the Vatican.)

humanam stolidas patitur retinere figuram : 95
sed trahit in spatium, villisque albetibus implet,
instabilesque imas facit et dat posse moveri.

46 SELECTIONS, OVID'S METAMORPHOSES

cetera sunt hominis : partem damnatur in unam,
induiturque aures lente gradientis aselli.
ille quidem celare cupit, turpique pudore 100
tempora purpureis temptat velare tiaris.
sed solitus longos ferro resecare capillos
viderat hoc famulus. qui cum nec prodere visum
dedecus auderet, cupiens efferre sub auras,
nec posset reticere tamen, secedit, humumque 105
effodit, et, domini quales aspexerit aures,
voce refert parva, terraeque inmurmurat haustae ;
indiciumque suae vocis tellure regesta
obruit, et scrobibus tacitus discedit opertis.
creber harundinibus tremulis ibi surgere lucus 110
coepit, et, ut primum pleno maturuit anno,
prodidit agricolam : leni nam motus ab austro
obruta verba refert, dominique coarguit aures.

NOTES TO
SELECTIONS FROM
OVID'S METAMORPHOSES



NOTES

LIST OF ABBREVIATIONS.

abl. = ablative.
acc. = accusative.
adj. = adjective.
adv. = adverb.
c. = common.
cf. = compare.
comp. = comparative.
demonst. = demonstrative.
esp. = especially.
f. or fem. = feminine.
freq. = frequentative.
gen. = genitive.
imperf. = imperfect.

impers. = impersonal.
incept. = inceptive.
inf. = infinitive.
interj. = interjection.
interrog. = interrogative.
lit. = literally.
m. = masculine.
n. = neuter.
p. p. p. = past participle passive.
perf. = perfect.
pl. = plural.
prep. = preposition.

pres. = present.
pron. = pronoun.
prop. = properly.
relat. = relative.
sc. = scilicet.
sup. = superlative.
v. a. = verb active, i. e. transitive.
v. n. = verb neuter, i. e. intransitive.
G. = Golding.
K. = King.

I. PYRAMUS AND THISBE.

EVERY one knows Shakespeare's delightful travesty of this story—'the most lamentable comedy of Pyramus and Thisbe'—in *A Midsummer Night's Dream*. But we must remember that what he ridicules is not the story itself, which is as beautiful and pathetic as that of *Romeo and Juliet*, but the bombastic language and boorish acting so often associated with the fashionable amusement of his day—the Masque. Less well known to schoolboys is the *Legend of Tesbe of Babylon, Martyr*, which has a place among Chaucer's *Legends of Good Women*. It can be found, together with Golding's version of the passage of Ovid, at the end of the edition of the *Midsummer Night's Dream* published in Cassell's National Library (price 3d.). Chaucer

keeps pretty close to Ovid, but, as we might imagine, suppresses the metamorphosis of the mulberry-tree, which is a mere excrescence on the story. While Ovid tells the tale to show 'how mulberries, once white, turned black through stain of blood,' Chaucer gives us his more interesting point of view in the last two lines:—

'Here may ye seen, what lover so he be,
A woman dar and kan as wel as he.'

Poets have often exercised their fancy in explaining the colours of flowers. Herrick tells us 'how roses first grew red and lilies white,' and Shakespeare, in *A Midsummer Night's Dream*, ii. 2, has a pretty legend of the change from white to purple in the pansy. These fancies are playful. Tennyson, in his *Ancient Sage*, shows us another mood in which nature may seem to enter into the feelings of men:—

'O rose tree planted in my grief,
And growing on her tomb,
Her dust is greening in your leaf,
Her blood is in your bloom.'

Line 2. *praelata puellis*, 'peerless among the maidens'; lit. 'put before' other maidens, i.e. in the matter of *beauty*. Cf. our word 'prelate,' i.e. 'praelatus,' in the matter of *rank* as a bishop.

puellis: i.e. *ceteris puellis*.

3. *altam . . . urbem*. Babylon, called 'lofty' from the height of its walls—337½ feet!

4. *coctilibus*. Owing to the scarcity of stone in the neighbourhood, the walls and city buildings were made mainly of brick. So when the Roman poet Juvenal speaks of Alexander entering the city 'fortified by the potters,' he means Babylon.

Semiramis: a famous legendary Eastern queen, wife of Ninus. She is said to have built Babylon.

5. *primos gradus*: sc. *amoris*, easily supplied from *tempore crevit amor* in the next line.

6. *taedae iure*: lit. 'by the right of the torch,' i.e. 'in lawful wedlock.' The torch played a large part in Roman ceremonial. It is here regarded as the symbol of marriage (as the ring is with us), from its use to light the bride to her husband's home.

7. *quod . . . vetare* refers to the following line. They could not hinder the lovers' passion.

8. *ex aequo* goes with *captis*. The origin of the phrase is this. The neut. adj. *aequum* is used as an abstract noun,

'equality.' *Ex aequo* = 'arising from,' i. e. based on equality; i. e. equally.'

ambo, 'the pair'—whether of fathers or lovers must be plain from the general sense.

captis . . . mentibus: abl. of manner; or locative ablative.

10. **tectus**, 'the flame | closely confined, confined more fiercely burned.'—K. *tectus*, taking up the *quo magis tegitur*, emphasizes the fact that the flame burns more fiercely *in spite of*, or *because of*, its being concealed. This summing up of the contents of a previous sentence or clause by a participle is a constant feature of Latin style both in prose and poetry. It is generally used in narrative, e. g. *exercitum fundit, fuscum persequitur*, where we should say 'and then,' but the Latin usage gives greater vividness and picturesqueness to the narration.

quo magis: *quo* with comparatives denotes *by how much* the quality or degree spoken of is greater. It is an abl. of 'measure.' In prose it would be followed by *eo magis*, 'by that much the more.'

11. **quam duxerat**: trans. 'it had formed'; lit. 'drawn.' *duco* in this sense is used of something 'drawn out' in length: *ducere murum, fossam*, 'to make a wall, ditch.'

olim: connected with *ille* (*olli* in Virgil = *illi*). It means 'at a distant time'; whether this be in the past or future must be determined by the tense of the verb.

13. **id vitium**: object of *vidistis* and *fecistis*, is put first in the sentence, because the 'crack' was spoken of in the last sentence, and Latin generally begins a sentence with the word which connects it most clearly with what has just been said. Cf. on iv. 10.

nulli notatum, 'noticed by none.' The so-called dat. of agent is not common with any part of verbs except the perfect participle. It is just the ordinary dat., and the phrase means literally 'a-noticed-thing for no one.'

15. **voeis iter**, 'a passage for the voice.' *Iter* is in the accusative. Why?

16. **murmure minimo**, 'in hushed whispers.'

18. **in vices**, 'in turn,' generally *in vicem*. The plural denotes the frequency of the incident, 'and they had each in turn caught eagerly at the other's breath.' It was their best substitute for a kiss. Cf. Shakespeare, *Othello*, ii. 1: 'They met so near with their lips, that their breaths embraced together.'

20. **Quantum**, 'how great a favour!' Ironically; they mean 'how small a favour!' Cf. the use of *tantum* = 'only.'

i.e. just so much and no more. In ii. 114 *quantum est* means really 'how great a thing it is!' Notice the difference of construction with this phrase: here *ut* and subj., denoting a course of action suggested; in ii. 114 acc. and inf., denoting simply a state of things.

erat. We should say, 'how great a favour it *would be*, to allow,' &c. The Romans take a different standpoint. They said 'how great a favour it *was*,' &c. The past-imperf. indic. here expresses a past state of things (= 'it was a small matter'), naturally leading to a certain result, viz. permission for the lovers to embrace. But the use of the past tense *implies* that the result is not being realized. It expresses 'disappointed hope'; just as *oportebat, decebat*, &c., are used to express 'neglected duty.' *Oportebat me Catilinam interficere*, 'it was my duty to put Catiline to death,' implies 'but I don't do it.'

toto nos corpore iungi, 'to be clasped in each other's arms.'

21. **si nimium.** Supply *erat*.

pateres. The *ut* before *sineres* goes on with *pateres*.

vel, 'at least.' This meaning originates in an ellipse; the first alternative is omitted, and *vel* introduces the second and easier one.

ad oscula danda. For the gerundive construction see note on ii. 106.

22. **nec sumus**, 'yet we are not.' *nec* = 'but not,' as well as 'and not.'

23. **quod**, 'the fact that' (cf. note on ii. 107). The whole clause is object of *debere*.

25. **sub**: lit. 'coming close up to.' So *sub noctem*, 'at nightfall.'

26. **quisque.** As only two persons are in question, what pronoun should we expect instead of *quisque*? But *quisque* seems to have a natural attraction to cases of *surus*.

contra, 'to the other side.'

27. **removerat, siocaverat.** In prose we should have had subord. clauses, *cum removisset, siccavisset*, but poetry often avoids logical subordination, esp. in narrative. We often find a narrative introduced by a tense expressing a *state of things* (past-imperf. or past-perfect), to give, so to speak, the pre-existing conditions of the action; then comes a pres. or aor. giving the main action. 'The day had dawned; back the lovers came.' Cf. iii. 82.

nocturnos . . . ignes, i.e. the stars.

30. **questi**: p. p. of *queror*. *multa queri* = 'to make many

complaints.' Distinguish *quæror* from *quaero*. For the change of *s* to *r* between vowels, cf. *gestus, gero*; *flos, floris*.

statuunt ut . . . temptent. You would generally find the infin. with verbs of determining, when the subject is the same for both, e.g. *statuunt temptare*, 'they resolve to try'; and *ut* with subj. when the subjects are different, e.g. *statuunt ut temptemus*, 'they resolve that we are to try.' Here we have the latter construction in the former case.

30-34. **ut** goes equally with *temptent, relinquunt, convenient, lateant*.

32. **-que** connects *relinquunt* with *temptent*, but, as *cum . . . exierint* depends on *relinquunt*, the conjunction naturally goes with the first word of the whole complex sentence.

33. **neve** distributes its meaning between *sit* and *convenient*. Its co-ordinating part *-ve* = 'and' (its regular meaning in Old Latin) joins *relinquunt* and *convenient*; its subordinating part *ne* joins *sit* to *convenient*. Cf. notes on ii. 101 and iii. 65. Translate, 'and, lest they go astray and wander idly through the wide country-side'; lit. 'and, lest there be a-going-astray (*errandum*) for-them-wandering (*spatiantibus*).'

errandum is really the nom. of the gerund, or verbal noun; but, as certain phrases like *moriendum est nobis* imply necessity or obligation, this meaning became associated with the nom. of all gerunds, whose place as mere verbal nouns, expressing simply the action or state of the verb, without the idea of necessity, &c., was taken by the infinitive. Cf. note on ii. 106.

34. **Nini**. Ninus, husband of Semiramis, was the mythical founder of Nineveh.

umbra arboris: cf. 45, which shows that there was bright moonlight.

35. **niveis . . . pomis**. There are two kinds of mulberry-trees, *morus nigra* and *morus alba*, whose fruit, when ripe, is black and white respectively. But it is only the former that could be styled 'lofty'; and the white variety, moreover, was not brought to Europe till centuries after Ovid's time. Notice that *pomum* is not restricted in meaning to apples.

38. **aquis**, dat., with verbs of motion, is common in poetry. In prose it would be *in aquas*.

39. **callida**: adj. used adverbially, with *versato cardine egreditur*. It does not here mean that Thisbe was cunning generally, but that her action on this occasion was cunning. Translate, 'cleverly.'

cardine, the pivot on which the door turned in sockets cut

in the lintel and threshold. Ovid is describing the door as though it were Roman. Notice the disregard of historical accuracy in Shakespeare and the mediaeval painters.

40. **vultum**: acc. of the object governed by *adoperta* (lit. 'having veiled her face'). The passive forms of some verbs (esp. those of 'putting on') were used, as in Greek, in a middle or reflexive sense. The subject *does something to, or lets something be done to, himself*. Hence the verb is called 'middle,' as standing midway between active and passive, and partaking of the nature of both voices. Translate, 'with veiled face.' Cf. iv. 99.

42. **faciebat**: imperf., expresses the *gradual growth* of confidence; 'was making her' bold.

43. **caede**, 'with blood'; lit. 'with slaughter.' Poetry is often more allusive than prose. Here 'slaughter,' *the cause*, is put for 'blood,' *the effect*.

spumantes oblita rictus, 'her foaming jaws stained.' Cf. note on 40.

44. **depositura**: fut. partic. used to express *purpose*.

46. **fūgit**. What tense?

47. **dumque fūgit**. *dum* = 'while,' is used with the *pres. indic.* (historic present) even in speaking of past events.

tergo with *lapsa*.

48. **multa unda**, 'with copious draught.' *unda*, 'wave,' used poetically for 'water.'

49. **inventos** agrees with *amicus*.

sine ipsa, 'without their owner,' i.e. Thisbe. *ipse* is regularly used = 'master.' Cf. Catullus's description of Lesbia's pet sparrow, *suamque norat | ipsam tam bene quam puella matrem*, 'and it knew its own *mistress* as a girl her mother.'

52. **toto ore**: abl. of place. Turn somehow like this, 'a pallor o'erspread his face.'

54. **una duos**: placed together for effect.

55. Scan carefully, and the grammar will be clear.

56. **nostra**, &c., '*mine* is the guilty soul.' In Lat. *nos* often = *ego*, and *noster* = *meus*. Sometimes both singular and plural forms are found together in the same sentence, which seems rather awkward. Here the next sentence begins with the singular form *ego*. Notice how emphatic is the iteration of *nostra*, *ego*, *nostrum*, at the beginning of these three sentences.

57. **plena metūs**. *Plenus* with a gen. of a noun is often a most convenient paraphrase for an English adj., esp. in prose, where Lat. is strict in the use of adjectives. For instance, you could not speak of a 'confident plan' in Lat.—

it is not the plan, but the planner, that is confident—but you could say *consilium fiduciae plenum*. Our adj. 'dread-ful' corresponds exactly to *plena metus*.

qui iussi, 'who bade you,' implying, of course, 'because I bade you.' This causal meaning would have been expressed, and not merely implied, by the use of the subj. *qui iusserim*. Either is quite good Latin, and equally common in prose. In poetry the indic. is much more common: (1) because it is easier to get into the verse, and (2) because poetry is not so matter-of-fact in stating the logical connexion of ideas as prose is. Cf. note on verse 27.

venires, 'that you were to come.' The subj. is 'indirect jussive.' The jussive subj. *venias*, 'you are to come,' becomes, when the situation is past, *venires*, 'you were to come,' 'should have come.' So *iussi venires* lit. = I gave orders 'you were to come.'

58. *nec . . . veni*. Translate, 'and came not.'

61. *timidi est*, 'it is the coward's part'; lit. 'belongs to'; gen. of possession. K. fills in what Ovid merely implies: 'Cowards may pray for death; the braver soul | Commands it.' *optare* = to wish for a thing, without taking any steps to bring it about.

62. *ad pactae . . . arboris umbram*, *ad*, of course, with *umbram*, but, as *pactae arboris* belongs to *umbram* as an adjectival phrase, the prep. can go equally well before it. Cf. on *-que*, 32.

63. *notae* agrees with *vesti*. *Dedit lacrimas* and *dedit oscula* are co-ordinated, and the fact of the adj. *notae* being put in the one sentence, and *vesti* in the other, shows that the phrase *notae vesti* goes equally with both.

64. *accipe . . . sanguinis haustus*, 'drink my blood.'

65. *quodque*. *quo* refers to *ferrum*. A relative clause often precedes its antecedent. *-que* joins *inquit* and *demisit*; see note on 32 (*cumque*).

66. *nec mora: sc. est*. Translate, 'and without delay' or 'and straightway.'

ferventi, 'reeking.'

67. *humo*. What case would be more usual?

68-70. *non aliter*, &c. 'Even as when a conduit-pipe bursts, where the lead is flawed, and, through the thin rent hissing, shoots forth water afar (*longas*), and pierces the air with the jets.'

aëra: Greek acc.

71. *arboris* must be translated by 'of' with a noun. *caedis*, 'of blood.' Cf. Pope, 'She saw her sons with

purple death expire,' where the epithet appropriate to 'blood' is transferred to the related idea 'death.'

72. *faciem*, 'hue.'

73. *puniceo*, 'deep-purple,' lit. Phoenician. As the Phoenicians were famous for their purple dye, the adjective *puniceus* came to mean 'purple.' Cf. note on Tyrios, ii. 6.

74. *ne fallat*, with *redit*. A clause of purpose or motive naturally comes before the principal verb, which expresses the action consequent on the motive.

75. *oculis animoque*, 'with eyes and heart.' The two ablatives stand rather differently in relation to *requirit*; *oculis* strictly expresses 'instrument,' and *animo* 'manner.' The latter almost = 'lovingly.' But this kind of 'zeugma' is natural and common in poets. Shakespeare has (3 *King Henry VI*, iii. 3) 'I throw my hands, my eyes, my heart to thee'; and in another place in the same play, 'thy wounds, that kill my eye and heart.' Cf. note on iv. 66. In Garth's translation the phrase is not improved upon by being explained: 'with ardent eyes, that speak an ardent mind.'

76. *-que*. Cf. note on 65.

vitari: subj. in dependent question.

77. *ut*, 'when.'

rigua: lit. 'watered'; here 'blood-drenched.'

78. The colour of its fruit makes her so doubtful, she hesitates whether this be it. In prose we should have *ut haereat*, 'that she hesitates'; but the short, direct sentences make the narrative more dramatic. Cf. note on 27.

Other editors put a colon at *color*. This severs the connexion between *sic facit* and *haeret*, and connects *sic facit* more closely with *ut . . . cognoscit*. The meaning would then be: 'as on the one hand (*ut*) she recognizes the spot, &c., so on the other (*sic*) the colour makes her doubtful,' i.e. *though* she recognizes . . . *yet* the colour, &c.

an. When *an* introduces a single dependent question, it denotes, in the best prose, the speaker's belief in the truth of the fact he is inquiring about; so *haud scio an haec sit* = 'I rather believe this is it.' But in poetry and silver Latin it simply = 'whether.'

80. *buxo pallidiora*, 'paler than (yellow) box-wood.' This seems a queer comparison, but it is quite common in Latin authors. The explanation seems to be that dark-skinned southern people turn sallow, and not white, when they grow pale. In iv. 30 a stone *pales*, i.e. grows yellow, with gold.

81. *gerens*: lit. 'carrying' or 'wearing.' Translate simply. 'with.'

instar, an indeclin. noun; lit. = 'likeness.' Used with a genitive, it means 'in the likeness of.'

82. **summum** (sc. *aequor*), 'the surface (of the water).' To denote position (top, middle, bottom), Latin uses an adj. in agreement with the noun, where we should use two nouns, the latter in the gen. Cf. iv. 97.

For the simile cf. Tennyson, *Lady of Shalott* :

'Little breezes dusk and shiver
Thro' the wave.'

84. **indignos**, i.e. unworthy of such treatment, because they had done no wrong, or, more likely, because they were so beautiful.

85. **laniata comas**. See note on 40.

86. For the idea cf. Shakespeare, 3 *Henry VI*, ii. 5: 'See, see what showers arise | Thrown by the windy tempest of my heart | Upon thy wounds.'

87. **vultibus**, 'face,' generally used in singular. The plural can, however, be used to denote 'the features,' that together make up the face.

88. **mihi**: dat. of remoter object; lit., 'for me.' Of course we should here say 'from me.'

89. **tua te**. Notice how pronouns and pronominal adjs. tend to come together in Latin.

92. **visā illā**: the loosely used 'abl. of attendant circumstances,' generally called 'abl. absolute.'

recondidit: sc. *oculos*.

93. **quae postquam, &c.** Translate, 'and when she recognized, &c., she said.' The Romans very often begin a new sentence with a relative, in order to connect it closely with a word in the preceding sentence (as here, *quae*, referring to *illa*). In English this is very uncommon, but possible. But in Latin, again, this relative is often brought into the construction of a *dependent clause* beginning the sentence. This is quite an un-English construction. We must translate *qui* by 'and he,' or simply 'he.'

ense: abl. with *vacuum*. Adjs. and verbs denoting 'want' or 'emptiness' take an abl. of 'separation.'

94. **ebur**, 'the ivory (sheath).' The material is put for the thing made from it. So *ebur* is also used (in poetry) of a statue, a flute, &c. Cf. the different ways in which we use 'glass' in English.

95. **est et mihi, &c.**: lit., 'I too (*et*) have a hand, brave for this one deed' (*in hoc unum*), i.e. my hand, too, though weak, has yet courage enough for this (i.e. to kill myself).

in hoc unum. *in* often denotes tendency or aim; so in 96, *in vulnera*, 'for wounds,' i. e. to wound myself.

96. **est et amor**, 'I have love as well (*et* = as well as a resolute hand); this will give me strength for the blow.'

97. **extinctum**: sc. *ta*.

miserrima agrees with *ego* understood; subj. of *dicar*.

98. **causa comesque** with *letī*. The ideas 'cause of your death,' and 'companion in your death,' are rather artificially combined.

quique a me, &c. *sola* agrees with *morte*. The antecedent of the relative *quī* is *tu*, to be supplied from *poteris*. Translate, 'and you, who could be torn from me, alas! by death alone, cannot be torn from me even by death,' i. e. nothing but death could part them; and not even death itself should really part them, as she too would die and rejoin him.

99. **nec morte**. In poetry *nec* often = *ne . . . quidem*, 'not even.'

100. **Hoc**: acc. with passive *rogati*. *Rogo* takes a double accusative, e. g. *Hoc te rogavi*, 'I asked you for this.' In the passive this becomes *Hoc* (acc.) *a me rogatus es*. Translate, 'yet hearken to the prayer of us twain,' lit. 'be ye asked for this, in the name of us both.'

hoc is explained by *ut . . . non inuideatis*; &c.

amborum verbis. Cf. *meis verbis* in Cicero's letter = 'in my name.'

estote rogati: a sort of future perf. imperative. When the bodies are discovered, the parents are to feel that they *have been asked*.

101. **multum**: adv. 'very.'

102-3. 'That you grudge them not, whom true love and their last hour have joined, to be laid together in the same grave.' Instead of *ut . . . non* we should have expected *ne* after a verb of asking, but *non inuideatis* go closely together, forming a single idea = *sinatis* (allow).

103. **componi**: sc. *eos*, acc. and inf. with *inuideatis*, as with *prohibere*, to hinder.

104. **arbor**. The antecedent is often in Latin put in the relative clause. We must say 'the tree which.'

105. **mox, &c.** In English we should insert 'and' before this clause. Latin often puts two contrasted sentences side by side without 'and' or 'but.' Cf. iii. 84.

unius: i. e. of course, Pyramus.

106. **pullosque**. *-que* co-ordinates *tene* and *habe*.

107. **monumenta**: in apposition to *setus*.

109. **a caede**, 'with blood,' lit. 'after the bloodshed.'

110. *tetigere deos*: explained in 111.
tetigere parentes: explained in 112.

II. CERES AND PROSERPINA.

The myth of the goddess of Corn seeking her lost child was originally merely the poetic Greek expression of the simple facts of husbandry. 'Demeter (Ceres) is the ripe corn of this year; Proserpine the seed-corn taken from it and sown in autumn, to reappear in spring. The descent of Proserpine into the lower world would thus be a mythical expression for the sowing of the seed; her reappearance in spring would express the sprouting of the young corn.'—Frazer, *The Golden Bough*. But the myth, as we have it, has travelled far from its primitive origin, and Demeter, no longer adequately represented by the farmer's sheaf of corn, has passed on the one hand into the Earth-mother, whose mysterious worship at Eleusis embodied all the higher religious beliefs of the Greeks, and on the other into the pathetic figure of sorrowing motherhood which inspired the Greek artist of the fourth century, B. C., with something of the sentiment that to the artists of the middle ages clung round the mother of Christ. There is a beautiful statue of the goddess in the British Museum, which is thus described by Upcott (*Introduction to Greek Sculpture*, p. 108):—'While her features express motherly grace and tenderness, there is imprinted in their chastened melancholy the record of the sorrow the goddess once endured in her search for her lost daughter.'

References to the legend are common in the poets. One of the most beautiful occurs in the description of Eden (Milton, *P. L.* iv. 268):

'Not that fair field
 Of Enna, where Proserpine, gathering flow'rs,
 Herself a fairer flow'r, by gloomy Dis
 Was gather'd, which cost Ceres all that pain
 To seek her through the world... might with this Paradise
 Of Eden strive.'

1. *Hennaeis a moenibus*. Cf. note on *arbori*, i. 71.
2. *illo plura, a condensate phrase for plura quam ille (lacus) audit*.
3. *carmina cycnorum*. It has always been a poetic fiction that swans sing, especially when at the point of death; cf.

Tennyson's 'full-breasted swan—fluting a wild carol ere her death.' But contrast Wordsworth, *Excursion*, vi: 'Still | as the *mute* swan, that floats adown the stream.'

4. **coronat**, 'crowns,' not in the usual English sense of the word 'overhanging,' but forming a circle round. Cf. Milton, *P. L.* iv. 262: 'The fringed bank, with myrtle crowned.'

5. **velo**. The *velum* was an awning stretched by elaborate mechanical devices over the sunny parts of the open-air places of amusement. The holes for supporting the iron stays that carried the guy-ropes are still to be seen in the Coliseum at Rome. Cf. Tennyson, *Lady of Shalott*, 'By the margin *willow-veil'd*.'

6. **Tyrios . . . flores**. Cf. on i. 73. Tyre, a city of Phoenicia, was so famous for its purple dye, that the term 'Tyrian' is often used, as here, to express 'brightly-coloured.' Cf. Browning, *Popularity*:

'Who has not heard how Tyrian shells
Enclosed the blue, that dye of dyes,
Whereof one drop worked miracles,
And coloured like Astarte's eyes
Raw silk the merchant sells.'

7. **quo dum**, &c. Cf. note on i. 93.

8. **aut . . . aut**. *aut* generally excludes one of the alternatives. It must be one or the other, but not both. But here *aut . . . aut* seems = *vel . . . vel*, which are not mutually exclusive.

11. Notice the rapidity of the narrative. It recalls Caesar's boast: 'I came, I saw, I conquered.' *Diti*, see note on i. 13, *nulli*.

12. **usque adeo**, &c., 'so swift a course had love.'

14. **ut . . . laniarat**. *ut* with past imperf. (or plup.) indic. expresses a state of things in progress (past imperf.) or completed (pluperfect). This easily takes on the idea of 'cause' from the context, like our word 'as,' 'as she had rent,' &c. Tearing one's garments was a sign of mourning, as it still is with the Jews.

15. **tunicis**. Translate as though singular. She would not wear more than one. The plural is suggested by the flowing nature of the garment with its many folds. The *tunica* is the same garment as the *vestis*, which would hang loose (*remissis*) when torn.

17. **movit lactura dolorem**. This is a true touch, and shows Ovid's sympathy with child-nature.

18. **quemque**, in apposition to *equos*, 'calling them (lit. called) each by name.'

20. **excutit**: shakes loose the reins, i.e. doesn't hold the horses in; gives the horses their head.

ferrugine. Everything about Dis is gloomy and in contrast with the bright landscape Proserpine had left. *Ferrugo* is the rust that forms on iron (*ferrum*). *Obscura ferrugine tinctas* = 'stained with rust and grime.'—K.

21. **lacus sacros et stagna Palicorum** were two lakes at Palica (between Henna and Syracuse) where the Palici were worshipped.

23. **Bacchiadae**, a noble family of Corinth, who founded Syracuse.

bimari. Corinth is situated on an isthmus, and so has a sea on either side.

24. **inaequales portus**. See a map of Syracuse.

25. **pavidae . . . matri**, dative of 'agent,' with *est-quaesita*. See note on i. 13. Notice how *filia* and *matri* are brought together for effect. They force attention to the strength of the mutual relationship, and consequently add to the pathos of the fruitless search.

26. **profundo**. *profundum* is a neuter adj. used as a noun, like *liquidum* in 41 and *dulce* in 37. So we speak of the 'deep' as a noun.

27. **illam** and **illa** in the next line, put first in their respective sentences, bring the striking figure of the goddess before our eyes as the real subject of the narrative.

non. *non Hesperus (vidit)* in l. 28 shows that *non* here goes with *Aurora*.

udis Aurora capillis. This is a beautiful personification of the Dawn coming with dewdrops sparkling in her hair. The fancy is suggested by 'the diamond-drops that sparkling decked the morning grass' (Wordsworth, *Excursion*). For the personification cf.:

'But when the morning's dewie locks drunk up

A mistie moisture from the ocean's face'

(*Tragedy of Sir R. Grenville*).

29. **pinus**, 'pine-torches.'

succendit ab Aetna, 'kindled in Etna's flames.' The Roman takes another view of the action, and says, 'from Etna.' Similarly where we say, 'to hang on a wall,' they say 'from a wall.'

30. **pruinosas . . . tenebras**, 'the frosty night.'

31. **alma dies**. *dies* = day, as opposed to night, is m. in prose.

ubi hebetarat. *ubi* with the plup. indic. = 'whenever,' and expresses 'repeated action' in past time. Cf. iii. 9, iv. 36.

32. *solis occasu* and *ortus* denote here not *time*, but *place*—West and East.

33. *sitim collegerat*, 'was parched with thirst.' This is a forcible expression. It=literally 'had amassed.' The idea is that of a gradually increasing and unsatisfied thirst.

34. *cum . . . vidit*, 'when suddenly she espied,' &c. This use of *cum* with aorist indic. to express an action *breaking in upon* the situation expressed in the principal sentence is less common in Latin than the corresponding use of 'when' is in English. Of course, it is very effective in rapid narrative. The usual form of sentence would be *cum . . . collegisset, vidit*.

35. *at*: not='but' here, but simply marks transition to the appearance of another on the scene. This use is not common in prose.

37. *dulce*. Cf. on 26. Golding translates, 'a draught of merrie goe downe.'

38. *datum*: sc. *dulce*. Translate, 'the proffered broth.'

duri oris, &c.: gen. of description, 'with brow of brass and impudent.' Golding, 'A hard fast boy, a shrewd pert wag who could no manners good.'

39. *vocavit*. The object is *deam*, supplied from the beginning of the line.

40. *neque adhuc epota parte*: abl. absolute. Lit. 'and, a part being not yet drunk up,' i. e. 'and as some yet remained.'

neque has to be resolved into *et non*; *et* joins *perfidit* to *offensa est*, while *non* goes closely with the abl. abs. phrase. Cf. note on i. 30-34.

loquentem: sc. *puerum*.

41. The order is *perfidit loquentem polentæ mixtæ cum liquido*. Scan the line carefully to see the length of the *a*'s. For the manner of the metamorphosis cf. below, line 131.

liquido, see note on 26.

42-3. The contrasted, and therefore emphatic, words are *brachia* and *crura*, 'what just now he had (lit. carried) as arms, now he has as legs.'

44. *ne sit*, sc. *ei*, 'lest he should have.' Golding, 'And to th' intent he should not have great power to worken scathe.' The clause expresses the goddess's purpose in making him so small. He was to be merely contemptible.

45. *contrahitur*: subj. *puer*.

parva lacerta: abl. of comparison. Notice that the comparison is not quite correctly expressed. His size is not, strictly speaking, less than a lizard; for you cannot compare 'size' with a 'lizard.' Expressed in full the sentence would

be '*mensurā eius minor est mensurā parvae lacertae.*' But this shortened comparison is quite common.

46. **monstra**: plural for singular simply because *monstrum* was not so easy to get into the verse.

48. **nomen**: i. e. *stellio*, 'newt.' How his (Latin) name is *aptum pudori* (suited to his shame, i. e. his appearance absurd in itself and disgraceful from its cause) is explained by *variis stellatus corpora guttis.* Or the meaning may be, 'his name is adapted to express disgrace,' as *stellio* also means 'a rogue.' **stellatus corpora**. See note on i. 40 for the acc. *corpora*, pl. for metrical reasons.

49. **quas undas**: supply *per* from *quas per terras*.

erraverit: dependent question.

50. **longa mora est**, 'it would be a long delay.' The phrase is modelled on the common *longum est* = 'it would be tedious,' in which the Romans always used the indic. and not the subjunctive. They looked at it in this way:—the telling of the story is a long delay (in any case). We look at the special case—'the telling of the story would be a long delay, if we were to tell it now.'

quaerenti defuit orbis. *quaerenti* refers to Ceres. *orbis* is emphatic. 'The whole world was not enough for her in her quest,' i. e. she wanted more lands than there were in the world to search in, as she had not found her daughter.

51. **eundo**: lit. 'by walking.' Translate, 'in her course.'

52. **et ad Cyanen**. Be careful not to make nonsense of the *et*. Cyane, a water-nymph of Sicily, had been changed into a fountain by Dis, for trying to stop him.

ni mutata fuisset: a sort of double pluperfect. It marks the change as prior to *narrasset*.

53. **volenti dicere**: take together.

54. **quo loqueretur**, 'wherewith she might speak.' The subjunctive is final:—'she had not (anything) by means of which (i. e. that by means of it) she might speak.'

55. **notam** agrees with *zonam* below. The order is quite natural, as always in Ovid. It works up to a dramatic climax. The sequence of ideas is: Cyane gives a hint—something familiar catches the mother's eye—something that had fallen from her daughter—Proserpine's girdle!

58. **simul** = *simul atque*.

tunc denique: like *tum demum*, 'then and not till then.'

raptam: sc. *esse filiam*. It would make nonsense if taken with *quam*, which refers to the girdle. You must think of the sense as well as the grammar.

60. **pectora repetita percussit**: lit. 'she beat her breast

struck-again-and-again' (*repetita*). Turn *repetita* by an English adverb, 'again and again' simply.

61. *nescit . . . ubi sit*. The subjects are different; think of the sense.

62. *munere*. Cf. Pope, *Windsor Forest*:

'Here *Ceres*' gifts in waving prospect stand.'

63. *ante alias*: sc. *terras* from line 61.

64. *saevā*. What does this agree with?

65. Join *parili leto dedit*. *irata* agrees with the subject of *dedit*.

67. *fallere depositum*, 'to betray their trust.' The seeds planted are looked upon as a deposit to be returned with interest. Cf. Thomson, *Seasons*:

(The sower) 'liberal throws the grain
Into the faithful bosom of the earth.'

vitiata fecit, 'blasted,' 'blighted.'

68. Sicily and Africa were the two great granaries of the Roman world.

69. *falsa iacet*, 'is belied and brought to nought,' lit. 'deceived lies prostrate.'

primis, &c. Cf. Shakespeare's more fanciful description of a dearth (*Midsummer Night's Dream*):

'The green corn
Has rotted ere his youth attained a beard.'

70. Notice the reversed order of the words in the two sentences. *nimius* coming twice together is very effective, and makes 'excess' the keynote of the whole line.

71. *sideraque*. The *-que* is lengthened by the metrical stress falling upon it. This lengthening of a short syllable is not common, and in the case of *-que* happens only when a word follows with another *-que*.

72. *fatigant*, 'plague.' Cf. the parable of the sower, St. Matt. xiii. 7: 'And some (seeds) fell among thorns; and the thorns sprung up and choked them.'

74. *Eleis undis*. Though now in Sicily, Arethusa's waters are still called 'Elean,' because she had come from Elis (in Western Greece).

75. Cf. Pope (*Windsor Forest*), speaking of the personified Thames: 'His tresses dropped with dew.'

76. *toto orbe*: with *quaesitae* (*virginis*). *O* with *genetrix*.

78. *tibi* depends closely on *fae*.

80. *pro patria*: emphatic. 'It is not for my native land that I pray.' She is therefore unprejudiced.

81. *ortus*: pl. Not merely = singular. It implies the whole series of ancestral ties.

83-4. **hos, hanc**, emphatic from their position at the beginning of the sentence and their repetition. Cf. i. 56. Notice how Latin marks emphasis merely by position. We can sometimes do so too, but more often we must have recourse to a periphrasis like that suggested under 80.

pēnates: household gods; like Lares, of similar meaning; often used for *home*.

85. **mota loco cur sim, &c.** This clause of indirect question depends on *narratibus*, and the adjectival clause *cum . . . eris* explains *tempestiva (hora)*. You must be careful about the order, or you will find the clauses come in awkwardly in English. 'For my story, how I was, &c., a fit time will come, when you shall be, &c.'

87. **curā levatā**, 'lightened of your sorrow.' *Cura*, abl. of separation.

88. **melioris vultus**, 'of happier mien.' Gen. of description.

89. For the story look out Arethusa in the Vocabulary. Other writers than Ovid make her go through the *sea*.

90. **desueta**. During her underground passage she had not seen the stars. Hence they are called 'unaccustomed.'

91. **Stygio**: properly = belonging to the river Styx, then applied as an epithet to anything belonging to the Underworld. The Styx was really a stream in Arcadia. Its awesome character as a river of Hades is due to the fact of its being concealed for a great part of the year by the snow which lies at the foot of the mountain in which it rises; so that it seems to disappear underground.

Stygio gurgite, 'through the depths of the Underworld'; abl. of place. Or 'with underground torrent,' i.e. her own torrent now became 'Stygian'; abl. of association.

93. **illa quidem tristis**, 'sad, to be sure.' *illa* is in apposition to *Proserpina*, and is not to be kept in translation.

94. Notice the emphatic repetition of *sed*. It lays stress on each feature of her queenly position enumerated in contrast to, and outweighing, her sadness.

97. **attonitae similis**, 'like one thunderstruck.' Cf. Milton, *P. L.*, ii. 263:—

'Heartstruck with dulling gripe of sorrow stood,
That all her senses bound.'

99. **toto nubila vultu**, 'her face with gloom o'ercast,' lit. 'clouded over all her face.' Cf. Tennyson:—

'Her look,

Bright for all others, *cloudier* on her knight.'

100. **passis invidiosa capillis**, 'reproachful with dishevelled hair.' The position of *passis capillis* shows that it is

to be taken closely with *invidiosa*. The weary and worn appearance of Ceres is in itself the 'reproach.'

invidiosus = full of *invidia*. Now, *invidia* means (1) envy or hatred felt against others; (2) odium, i.e. the state of being hated or envied by others. *invidiosus*, therefore, means (1) full of envy or hatred against someone else, i.e. envious, angry; which might be the meaning here, 'full of hatred against Dis.' (2) (a) bringing hatred on oneself, hated; (b) bringing hatred on others (by one's wrongs), i.e. pitiable, reproachful.

101. -que joins *stetit* and *inquit*. Cf. note on i. 32.

tibi goes closely with *supplex*. Cf. 78 *tibi fidae*.

102. **tuo**: supply, of course, *sanguine*.

matris, nata. Both strongly emphasized by their position; cf. 25.

gratia matris, 'love for the mother.' Objective gen. like *cura illius*, just below.

103. **neu sit**, &c. 'Nor let your care for her be the more lightly felt (*vilior*) because I gave her birth.'

106. **si reperire**, &c. 'If you call losing her more surely "finding" her, or if you call knowing where she is "finding" her.' There is a bitterness in the repetition of *reperire*. The inf. is a verbal noun, which serves as nom. and acc. (when not governed by a preposition) to the gerund, whose real nom. had taken on the meaning of 'obligation,' cf. i. 33. But in virtue of its verbal force it takes an acc. as object, and is qualified by an adverb.

Nom. *reperire*, 'finding' or 'to find.'

Acc. { *reperire*
 { *reperendum* (with a prep.)

Gen. *reperendi*, &c.

But when the oblique cases of the inf. have a direct object you generally find what is called 'gerundival attraction.' The object takes the case which the gerund would naturally be in, and the *gerundive* (or verbal adjective) is used (instead of the gerund) in agreement with it, e.g. 'with a view to finding her daughter' *ad filiam reperendam*. Cf. i. 21, iv. 20.

107. **quod rapta**: sc. *est*. *quod* = 'the fact that.' The full construction would be *feremus id, quod rapta est*; *quod rapta est* being simply explanatory of the omitted *id*. A sentence like *quod tu vales, (id) gaudeo*, 'I am glad that you are well,' shows how *quod* comes to mean 'because.'

108. **praedone marito**, 'a robber as husband.'

109. **tua**: emphatic, opposed to *mea*.

si iam, &c., 'if she is no longer *my* daughter,' i.e. if her mother's rights over her are disregarded.

110. **excepit**, 'answered.' *excipere* = to take up, follow after, and can be used with, or, as here, without an object.

commune est mihi tecum, 'common to me and you,' we should say.

pignus onusque, 'object of love and care.' *pignus* is a 'pledge,' i.e. something precious. *onus* is a 'burden,' i.e. something felt as a responsibility.

111. **nomina vera rebus addere**, 'to give things their proper names,' not to exaggerate.

hoc factum non iniuria est, verum amor, is the more natural order.

113. **puddori esse**, 'to be a disgrace,' lit. 'for a disgrace.' The dat. expresses that *to which* the action (or state) tends.

114. **modo** = *dummodo*.

ut desint cetera, 'suppose that all else were lacking,' i.e. that he were not a king, as he is.

115. **quid quod**, 'what of the fact that?' For *quod* cf. note on 107.

116. **sorte**: abl. of respect, 'in respect of the lot,' i.e. by the hazard of the lot. The three sons of Saturn cast lots for the sovereignty of the different parts of the Universe. Jupiter obtained the upper regions, sky and land; Neptune the sea; and Pluto the lower regions.

118. **lege tamen certa, si**, &c., 'yet on this one unalterable condition, if,' &c. *si* explains *lege certa*.

illic: i.e. in Hades.

119. **cibos**. The eating of food in the husband's house was a kind of public acknowledgement of the marriage among the Greeks.

Parcarum foedere, 'by the terms imposed by the Fates,' by decree of the Fates.' Not even Jupiter could alter their decrees.

120. **dixerat**. The true past-perfect. As *dixi* = 'I have finished speaking,' so *dixerat* = 'he had finished speaking.' Translate, 'he ended.'

Cereri certum est, 'Ceres is bent upon.'

123. **poeniceum**, see note on i. 73. Cf. Browning, 'The sanguine heart of the pomegranate.'

curva: i.e. 'bending' with the weight of the fruit.

124. **glupta callenti de cortice**, 'taken from out the tough rind.' Look out *glubo* and *calleo*.

128. **ex Acheronte** denotes origin. We should say, 'had borne to her loved (*suo*) Acheron.'

129. *vidit* resumes the narrative after the digression.

130. *profanam*. You can tell by the gender what noun this qualifies.

133. *sibi ablatas*. Look out *ausero*. 'Quite altered from himselfe.'—G.

amicitur in alis. The usual construction with *amicio* is the simple ablative of accompaniment. *in alis* here denotes not merely the fact of his transformation, but his subsequent state. He is clothed (with wings and appears henceforth) *in wings*.

134. *in caput*, 'towards his head.'

reflectitur unguis: cf. on i. 40. *longos* is used 'proleptically,' i.e. in an anticipatory sense. It is not 'he bends back his long nails,' but 'he bends back his nails (which then became) long.' Cp. iii. 105. Translate, 'His nails become long and crooked.'

135. *per inertia brachia* goes closely with *natas*.

137. *omen*. Cf. Shakespeare, 3 *King Henry VI*, v. 6: 'The owl shrieked at thy birth, an evil sign.' The science of augury (from *avis*), i.e. divination by means of birds, was much practised by the Romans. Some birds gave 'omens' by their flight, others by their note. Among the latter was the owl; whose mere appearance, however, portended misfortune. We have similar superstitions about black cats, hares, &c.

138. *medius fratris*, &c., 'mediating between his brother,' &c. The natural construction with *medius* would be *inter* with acc., but it is here felt as equivalent to a noun, 'reconciler' of, &c.

139. *ex aequo*. See note on i. 8. Join with *dividit*.

volventem. *volvo* is generally transitive, but is sometimes used in a middle sense = *volvor* or *me volvo*. Even when other parts of the verb cannot be so used, the pres. partic. has occasionally this sense. So 'I wash myself' *must* be *lavor* or *me lavo*; but 'washing myself' *may* be *lavans* simply.

140. *regnorum duorum*: the Upperworld and the Underworld.

141. *totidem menses*, 'half the months.' Acc. of duration of time.

142. *facies et mentis et oris*, &c., 'the aspect of her thoughts and looks,' &c., i.e. 'alike Body and Soul were lightened.'—K.

143. *quae*. The relative, as so often, here precedes its antecedent. Cf. i. 65.

poterat videri, 'might have seemed'; lit. 'was able to seem.' The Latin construction is strictly correct in using the present inf., with *poteram*, *debebam*, &c.

Diti quoque, 'even to Dis,' who was, of course, accustomed to gloomy surroundings. Cf. 20.

144-5. For the simile cf. Wordsworth, *Laodamia* :—

'Like the sun emerging from a cloud,
Her countenance brightens, and her eye expands.'

III. PHILEMON AND BAUCIS.

With this tale of 'sweet civility on rustic wilds,' you should compare Wordsworth's account of a similarly hospitable old couple in his *Excursion*, 'The Pastor,' and the lines in Milton's *Comus* (322-5) where the Lady speaks of the

'honest offer'd courtesy,
Which oft is sooner found in lowly sheds
With smoky rafters, than in tapestry halls
In courts of princes.'

The subject is, of course, a popular one in fairy tales, and comes up again and again in many guises; but Ovid's version of the legend, according to which the gods Jupiter and Mercury appear among men, is particularly interesting from its connexion with the life of St. Paul. In Acts xiv. 11 we read that Paul and Barnabas, not far from the district where the scene of our story is laid, were mistaken by the ignorant inhabitants of Lycaonia for Jupiter and Mercury respectively. Dean Farrar, in his *Life and Works of St. Paul*, speaking of this episode, says: 'This region (Lycaonia) was rendered famous as the scene of more than one legendary epiphany, of which the most celebrated—recorded in the beautiful tale of Philemon and Baucis—was said to have occurred in this very neighbourhood.'

1. **Amnis**: the river-god Achelous.

ab his: see *ab* in Vocabulary; 'after this,' 'thereupon.'

factum mirabile: i.e. the story he has just been telling.

2. **irridet credentes**, 'mocks their credulity'; lit. 'mocks their believing.' The subject is *Ixione natus*, 'Ixion's son,' i.e. Pirithous, who was afterwards imprisoned in Tartarus for his impiety in trying to carry off Proserpine.

utque: cf. note on ii. 14. *-que* joins *dixit* below to *irridet*.

3. **spretor**. The termination *-tor* denotes that the quality contained in the word is a *characteristic* of the person spoken of.

mentis. The Romans used the locative *animi* = 'in mind' with adjectives and verbs expressing mental states. As it

was similar in form to the gen., it led to the use of the gen. of other nouns in this locative meaning. This was made easier by the increasing use in poetry of the gen. with adjectives to express 'that in regard to which the quality given in the adj. was applied.'

Ixione natus. Notice its emphatic place at the end of the line in the *ut* clause. The stress thus given to it implies that the fact of his being Ixion's son is *the cause* of his impiety, &c. Translate, 'being Ixion's son.'

4. **nimum**: with *potentes*. After all, Achelous was a god himself, and might be supposed to know what he was saying.

5. **si dant**. This is a short way of saying, *si putas eos dare*, &c. It is incorrect, but quite natural in conversation.

7. **-que**: generally put with the first word of the coordinated sentence, is not infrequently found with the second or even later.

8. **immensa est**. Look carefully for the subject.

9. **quicquid voluere**. The pres.-perf. indic. is used in a subordinate clause to express repetition in present time; for the construction in speaking of past time, cf. ii. 31. We should say, 'whatever they wish.'

peractum est. Notice the pres.-perf., 'is already accomplished. Fulfilment follows the wish immediately and inevitably.

10. **quo minus**: cf. on ii. 54, 'that you may the less doubt,' i.e. 'to remove your doubt.' The fact contained in the principal sentence is the antecedent to *quo*. Literally, then, the clause means, 'by which (fact) you are to doubt (jussive subj.) less.'

12. **Pelopeia arva**. Pelops had ruled in Phrygia, but migrated later to the southern part of Greece, which was called 'Peloponnesus,' 'isle of Pelops,' after him. Pittheus, king of Troezen in the Peloponnesus, was his son.

13. **parenti**. For the dat. of the agent, see note on i. 13, *nulli notatum*.

15. **celebres**, 'haunted.'

16. **specie mortali**: abl. of description, qualifying *Juppiter*. It is to be taken predicatively with *venit*.

17. **caducifer**, 'wand-bearing.' As Jupiter and Mercury are travelling *incognito*, and Mercury has laid aside his wings, it is strange that he should be described as 'carrying his herald's staff,' by which, of course, he would be betrayed. But, as *caducifer* was a stock epithet of Mercury, it is kept here, though quite inappropriate to the context.

19. *una*: sc. *domus*.
20. *parva quidem . . . sed*. See note on ii. 93.
22. *illa* with *casta*: abl. of place where. In poetry the prep. *in* is often omitted. The repetition of *illa* is forcible. It emphasizes the identity of the cottage, and its intimate connexion with the whole life of its owners.
- 23-4. *levam* is objective complement to *effecere*. *fatendo . . . ferendo* are co-ordinated ablatives of means with *effecere*. *fatendo* = by frankly admitting it, i.e. by acquiescing in it.
- nec iniqua*. The force of the *nec* is divided. It = *et ferendo non iniqua mente*, 'with no discontented, i.e. with contented mind.' For the sentiment, cf. Wordsworth, *Excursion*: 'O happy, yielding to the law of these privations.'
25. *requiras*, 'call for.' Subj. of indirect question.
- dominos famulosne* = *utrum dominos an famulos*. Look out *-ne* in Vocabulary.
27. *penates*: cf. on ii. 83.
28. *summisso*, 'stooping.'
29. *membra*: object of *relevare*.
- posito sedili*, 'setting a chair.' Strictly speaking, abl. of means with *relevare*.
30. *quo*: adv. = *in quod sedile*. Lit. = 'whither,' i.e. 'on which.'
31. *foco*, 'on the hearth.' Cf. on 22.
- tepidum*: i.e. still warm from yesterday's fire; explained by the next few words.
33. *anili*, 'feeble' or 'scanty.' See Vocabulary.
34. *tecto*: here the inner part of the roof, 'the ceiling,' where they had been hung to dry.
- multifidas faces*: a rather high-sounding term for 'chips.'
35. *admovit*, 'brought up to,' i.e. laid them under the kettle.
36. *quod*. See note on i. 65 for the position of the relative.
- suus*. For the force of this word cf. ii. 128.
37. *truncat foliis*, 'strips of its leaves'; abl. of separation as with verbs of 'depriving.'
- levat*, 'lifts' (off its hook), i.e. 'takes down.'
38. *sordida*, 'smoky.' The beam is also called 'black' from the smoke, which in ancient houses found an outlet where it could. They had no chimneys. Cf. Milton, *Comus*, 'lowly sheds, with smoky rafters.'
- suus* does not come from *suus*.
- pendentia tigno*. In prose you would need a preposition (*ab* or *ex*) with *tigno*.

40. **sectamque**. For this use of a participle in a narrative to sum up the contents of the preceding sentence (*resecat, &c.*), see note on i. 10.

domat, 'overcomes its toughness,' i.e. cooks it soft.

41. **medias horas**, 'intervening hours,' i.e. hours of waiting. But *hora* is not to be taken quite literally. The preparation of the meal would hardly take 'hours.'

fallunt: i.e. make to pass quickly. Cf. Wordsworth, *Excursion*:

'These occupations oftentimes deceived
The listless hours.'

42. **de . . . ulva** goes closely with *torum*; look out *de* and see note on 107.

torus = mattress; **lectus** = couch-frame or bedstead as a whole; **sponda** = the 'side' of the couch; **vestes** = coverlets.

43. **sponda pedibusque salignis**: abl. of description. The adj. qualifies both nouns.

44. **non nisi**: lit. 'not unless,' i.e. 'only.'

46. **lecto, &c.** The meaning is, 'it was quite good enough for a willow bed-frame.'

47. **accubuere**. The Romans did not sit but reclined at table.

succincta, 'girt up'; i.e. with her dress tucked up in her belt, so that she might move about more briskly. Cf. Milton, *P. L.* iii. 643: 'Her habit fit for speed *succinct*.'

48. **inpar**, 'too short.'

49. **quæ postquam**: cf. on i. 93.

clivum sustulit, 'did away with the slope.'

50. **aequatam**: cf. *sectam* in 40. It agrees, of course, with *mensam* understood.

mentae, &c. The mint is poetically said to do what Baucis really did by means of the mint.

51. **hic**: adv.

bacca Minervæ: i.e. the olive. It changes from green to black as it ripens.

sincerae, 'chaste.'

52. **condita**: lit. stored up; here = 'preserved.' The usual verb for the particular process of 'preserving' is *condio, -ire* (another form of *condo*); whence comes our word 'condiment.'

cornâ. Scan this line carefully.

autumnalis, 'ripening in autumn.'

53. **lac coactum**, 'curds.'

54. **non acri**: i.e. a 'gentle' fire.

55. **actilibus**: abl. of place where. Supply 'served up on.'

56. *eodem argento*: said humorously. The 'silver-plate' is nothing more nor less than *ficilia caelatus*, also, cannot properly be used of pottery. The abl. is one of material, like *fago*, below.

sistitur has for its subjects, not only *crater*, with which it agrees, as being nearest, but also *pocula*.

57. *qua cava sunt*: i.e. on the inside, in the bowl.

ceris: pl. because *flaventibus* is metrically preferable to the sing. *flaventi*. It might also be used of the *different pieces* of wax used for the several cups.

59. *nec longae* = *et non longae*. The gen. is one of description.

referuntur, 'are taken off the table again'; the reason is given in the next line.

60. *paulum seducta* agrees with *vina*, which is the subject of *dant*. As wine was drunk with the *mensae secundae*, it is only 'put a little on one side.'

61. *hic*: i.e. in the second course.

63. *purpureis*. The purple grapes (*uvae*) are made to give their colour to the whole vine.

64-5. *super omnia*, 'to crown the feast, kindly looks and an active and open-hearted hospitality were brought to the board' (*accessere*, lit. 'came in addition').

vultus boni: cf. Wordsworth, *Excursion*: 'Eyes beaming courtesy and mild regard'; said of a similarly hospitable couple.

nec iners, &c. = *et voluntas non iners pauperque* (*non iners nec pauper* would be more usual). *non* negatives both adjectives.

66. *cratera*: Greek accusative; cf. 101.

repleri. Dryden gives full play to his imagination in his translation:—

'Filled without hands, and of their own accord
Ran without feet, and danced about the board.'

67. *per se*, 'of themselves'; a variation of *sponte sua*.

68. *supinis*: see Vocabulary.

69. *concipiunt*. *concipio* is a technical term, regularly used of uttering religious formulae. The Romans were very careful in this respect.

70. *nullis paratibus*, 'for the absence of preparations.' The gods had had to take 'pot-luck.'

71. *custodia* = *custos*, abstract for concrete. Cf. *vicinia* = *vicini* in 76. Read the story of the attempt of the Gauls to surprise the Capitol in B.C. 390, and you will see how a goose could be the 'safeguard' of the farm.

minimae: translate, 'tiny.'

73. *penna*: abl. of means. Translate, 'of wing.'
actate: abl. of cause.

74. *est visus*: here 'was seen,' a real passive; cf. 88.

75. *confugisse*: perf. inf. Not simply = pres. inf., as is occasionally the case in poetry for metrical reasons. It is dramatically effective; it cuts short the chase, and gives us the final 'tableau.'

necari: sc., of course, *anserem*.

76. *-que*: see on i. 65.

77. *impia* comes emphatically at the end of its sentence and the beginning of a line. It is not simply = an epithet 'impious,' but implies a reason 'for its impiety.' Cf. note on 3. The neighbourhood is not called 'impious' for its ill-treatment of the two gods, as gods, but, according to the Roman use of the word, for their violation of the primary duty of hospitality.

77-8. The order is *dabitur vobis esse immunibus huius mali*. As *esse* is merely the copula joining *immunibus* to *vobis*, the case of the two words must be the same. This construction is very common with *licet*.

huius mali refers to the punishment spoken of in 76.

79. *comitate*. In prose the deponent form would be used, *comitamini*.

ac joins *comitate et ite* to *relinquite*.

ardua montis. *montis* is a partitive genitive. The neuter plural of an adj. (used substantively) with a partitive gen. is very common in the poets and Livy.

80. *simul*, 'with us.' *parent*, scan carefully.

baculis: abl. of instrument. Contrast *curā levata* in ii. 87, where the abl. is quite different.

81. *longo olivo*. We might have expected *per longum clivum*, but the abl. case is suggested by its use to express the road by which one goes.

longo vestigia ponere olivo, 'to trudge up the long hill-side.'

82. *summo*: i. e. *monte*; cf. note on i. 82. In prose we should have *abesse* ab.

semel missa, 'at one shot.'

For the poetical co-ordination, instead of subordination, in 82-3, cf. on i. 27.

83. *mersâ*. Mind the quantity.

84. *tantum sua tecta manere*, 'and that only,' &c. Acc. and inf. co-ordinate with *celera mersa*. Latin often omits the conjunction 'and' or 'but,' esp. when two things are contrasted, as here *celera* with *sua tecta*. Cf. i. 105.

86. Take *illa vetus casa* together. *dominus etiam* (even) *duobus* goes with *parva*.

87. *furcas subire columnas*. 'The crotchets (lit. forks) of their cot in columns rise' (Dryden). *subire*, 'to come up beneath,' here 'take the place of.' *furcae* are the beams running up to a point at the gables. This primitive method of building is still often to be seen in cottages and barns.

88. *stramina*: cf. ii. 34.

aurata tecta videntur. *tecta* = *stramina*. Ovid is fond of saying the same thing over again in a different way, to put it in a new aspect. Here *stramina flavescunt* expresses the process, *aurata tecta videntur* the result of the process. Cf. note on iv. 8.

videntur: passive as in 74. *aurata* is complement to *videntur*.

89. *fores, tellus*, are also subjects of *videntur*.

92. *optetis*. Why subj.?

93. *commune* with *iudicium*. It = 'on which they are both agreed'; 'joint.'

94. *esse sacerdotes* (acc.): supply *nos* as subj. of *esse*, 'that we should be,' &c. In prose the usual construction with verbs of asking is *ut* (negative *ne*) with subj.

95. *concordes annos*: the epithet, strictly applicable to the persons, is applied to the years. So we often talk of 'happy days.'

96. *auferat*: jussive subj. So *videam, sim*, in the next line.

nec. *neu* is the conj. generally used = *et ne*, but *nec* is also quite common in this sense.

97. *tumulandus*. The gerundive in the nominative denotes necessity or obligation; 'and may she not have to bury me.'

98. *fides*, 'fulfilment.' *fides* denotes (1) belief in a thing; (2) that which justifies belief, i. e. a promise, or (a step further, as here) the fulfilment of a promise.

tutela: abstract for concrete; see note on 71.

99. *annis aevoque*: ablatives of means.

101. *navarent curas*, 'were busied with the duties of the place.' Others read *narrantent casus*, 'were narrating the fortunes of the place.'

Philemona, Baucida, are Greek accusatives. With *Baucis* supply *conspexit* from the next line.

104. *mutua . . . dicta*, 'each spake to other, while they might.'—G.

105. *dicere simul, simul textit*. The emphatic repetition of *simul* expresses the instantaneousness of the change. Cf. ii. 70.

abdita ora textit. *abdita* is not past with regard to *textit*, but only with regard to the teller of the story. It really expresses the result of *textit*, 'covered and hid'; so that it is used proleptically. Cf. ii. 134.

107. **de gemino corpore truncos**, 'tree-trunks formed from the two bodies.' This construction of a prepositional phrase directly depending on a noun is unusual in Latin. Generally you would find a participle in agreement with the noun, and the phrase would depend on the participle. So here *factos de gemino corpore truncos* would have been more usual. Cf. 42.

108. **non vani**, 'not light of speech.'

neque erat cur fallere vellent: parenthetical—'(nor was there any reason why, &c.)'

109. **equidem**: a strengthened form of *quidem*. It is generally used with a verb in the first person. Translate, 'with my own eyes.'

110. **serta**: they were placed there as votive offerings.

recentia: sc. *serta*.

111. **qui coluere** (sc. *deos*) **coluntur**. Dryden translates: 'and such as honour heaven, shall heavenly honour share.'

IV. THE FOOLISH KING MIDAS.

1. **scelus hoc**: the murder of Orpheus by the Thracian women.

impune esse, 'to go unpunished.'

2. **sacrorum vate**, Orpheus. *sacrorum* is here a noun.

3. **Edonidas**: Greek acc. plur.

5. **hoc**: the punishment mentioned in 4.

6. **sui**: cf. note on ii. 128.

vineta. The termination *-etum* gives the word a collective force; so *vinetum* = a number of vines, i. e. a vineyard.

7. **Factolon**: Greek accusative.

quamvis . . . erat. *quamvis* in good prose does not, like *quanquam*, grant a fact, but a supposition, and is followed by the jussive subjunctive; *quamvis sit bonus*, 'let him be as good as you like' (*quam + vis*, from *volo*), i. e. however good he be. But in poetry and in careless prose it often = *quanquam*, as here.

8. **invidiosus**: see on ii. 100. *Caris invidiosus harenis* simply repeats *aureus*, in Ovid's manner. Cf. on iii. 88.

9. **Hunc**. Who is meant?

Satvri Bacchaeque: in apposition to *cohors*.

frequentant: *not* = our 'frequent,' which means 'to visit often,' but = attend in crowds.

10. **titubantem**: put first as referring to Silenus; cf. on i. 13.

11. **vinctum**: sc. *Silenum*.

12. Take *cui cum Cecropio Eumolpo* together.

13. **Ἐὐμολπίῳ Ἐὐμολπῷ**. Notice (1) that the final -o of Cecropio is not elided. This non-elision is only possible when the vowel is long and has the metrical stress, i. e. is 'in arsis'; (2) that the line is 'spondaic,' i. e. has a spondee in the fifth foot. The rhythm is imitated from the Greek.

Eumolpus, a Thracian bard, is called 'Cecropian,' i. e. 'Attic,' because he migrated to Attica, where he founded the Eleusinian mysteries. Cecropius = 'Attic,' because Cecrops, an Egyptian, was the mythical founder of Athens.

14. **qui simul**: cf. on i. 93. *simul* = *simul atque*, a conjunction.

sacrorum: sc. *Bacchi*.

15. **adventu**: abl. of cause.

16. **bis quinque**. In prose you would have *bis quinos* (distributive).

iunctas: sc. *diebus*.

17. The metaphor is a military one. The day-star (Lucifer) brings up the rear of the starry host (*agmen*), i. e. drives them before him. When he rises in the morning, the stars begin to disappear. For a different metaphor, cf. Milton, *P. L.* v. 709:

'As the star that guides

The starry flock.'

18. **Lucifer undecimus**, 'the eleventh dawn,' or 'the day-star for the eleventh time.' For the form of the sentence cf. note on ii. 34.

19. **iuveni alumno**: i. e. Bacchus.

20. **huic**: i. e. Midas.

optandi muneris arbitrium fecit, 'gave him the power of choosing a boon.' For the gerundive construction, see note on ii. 106.

inutile: i. e. shown by the result to be useless.

22. **male usurus**. The fut. partic. does not here denote *intention*, but the *destined result*; 'destined to misuse.' Cf. 24 *noctitura*.

donis: plur. because of the different manifestations of his power of changing things to gold.

23. **vertatur**. The subject is *quicquid corpore contigero*. The subjunctive is jussive. We might have had *effice ut vertatur*; but the construction here without *ut* shows an earlier stage, where *vertatur* is not grammatically subordinated to *effice*. Lit., 'bring about (this); let whatever I touch be turned,' &c.

contigero. We say 'whatever I touch,' using the present in a future sense. But Latin is more correct in using the fut. perf., as the touching must occur before the change.

24. **optatis:** substantive.

nocitura: see on 22.

solvit, 'paid,' i.e. loosed the obligation from himself by paying it. The same phrase is used in quite a different sense in 55.

25. **quod non petisset:** subjunctive, because it reports Bacchus' reason for grieving. The indic. would have given Ovid's reason for Bacchus' grief. Who is subject of *petisset*?

26. **heros,** 'hero' or 'demigod,' because he was the son of a mortal father and a goddess mother. *Hero* is used in its Greek, not its English sense.

27. **fidem:** cf. on iii. 98.

singula, to 'this and that'; lit. 'each several thing.'

28. **sibi:** i.e. his own powers.

non alta fronde virentem virgam: take together.

32. **massa,** 'a nugget of gold.'

33. **demptum arbore:** take together, like *tergo lapsa* in i. 47.

34. **putes:** potential (a form of conditional) subjunctive. We might have expected a *past* tense, 'you would have thought,' but the *pres.* is used for poetic effect, to bring the scene vividly before us. In 46 (*videres* = you might have seen) we have the commoner construction.

Hesperidas: Greek acc. See Vocabulary.

35. **videntur:** cf. iii. 88.

36. **ubi laverat:** cf. ii. 31.

liquidis, 'limpid.'

37. **fuens palmis.** In prose we should have a prep.: *de palmis.*

Danaën: Greek acc. The story is that Danaë was imprisoned by her father, but that Jupiter found his way to her by assuming the form of a shower of gold.

eludere posset, 'might have deceived'; i.e. this gold was as real as that which deceived Danaë. You are taught to use the *indic.* (*poterat*), not subj., to translate expressions like 'might have,' 'could have'; but that is only used when the possibility was a real one, i.e. when the circumstances that might have caused the deception were real. But Midas' gold was not in existence in Danaë's time. Contrast ii. 143.

38. **figens,** 'imagining.' Notice the emphatic position of *omnia* in the next line. Translate, 'a world of gold!'

39. **gaudenti.** Cf. note on *titubantem* in 10.

40. **tostae frugis**, 'parched corn,' i.e. bread.
41. **Cerealia munera**: cf. ii. 62.
42. **contigerat**: plup. indic. to express repetition as in 36. But the past imperf. *parabat* is used in the same sense just below.
- rigebant**: i.e. they were turned to gold.
44. **lammina fulva dapes premebat**, 'a plate of ruddy gold overlaid the feast.'
45. **suctorem muneris**: i.e. *Bacchum*, i.e. *vinum*. A very artificial conceit. Juvenal has a similar expression (but with an intentionally comic effect): 'Give your writings to Venus' husband,' i.e. Vulcan, i.e. the fire.
46. **videres**: see note on 34.
48. **voverat**. *vovere*, properly = to vow, i.e. to promise something to a god; but, as every such promise was connected with a wish for some return, the verb comes to mean also 'to wish for.'
50. **meritus**. Translate by an adverb, 'deservedly.'
- ab auro**. We should have expected the simple abl. (without *ab*) to express the *instrument*; *ab* is properly only used with persons to express the *agent*. So here the gold is personified, i.e. looked upon as the torturer instead of the instrument of torture. This personification of inanimate things is natural in poetry and fairy tales. Compare the end of this story, where reeds are made to speak.
51. **splendida bracchia**. Midas is probably looked upon as wearing a garment with sleeves, which would, of course, be golden from his touch.
53. **eripe** (sc. *me*), 'and free me from this glittering curse.'
- K.
- damno**: abl. of separation.
54. **mite deum numen**, 'the kindly godhead.' *numen* prop. = 'nod,' as expression of divine power; then, the divine power itself; godhead, god. *deum* is genitive.
- Bacchus**: in apposition to *mite deum numen*.
- peccasse**. Supply *es* as subject. (*se*) *peccasse* depends upon *fatentem*.
- fatentem** (i.e. Midas): object of *restituit*.
55. 'and released the granted boon (i.e. the power of changing things to gold) from the fulfilment of the bargain,' i.e. the promised result (*viz.* the change to gold) no longer followed when Midas touched anything.
- pacti fide**: like *polliciti fidem* in 27. On *solvit* cf. 24.
56. **neve maneat . . . ait** = *et ait, ne maneat*, &c. Cf. note on i. 33.

male optato: take together.

circumlitus: translate 'bedaubed,' 'tainted'; look out *circumlino*.

57. **annem**: the Pactolus.

58. **labentibus obviis undis**, 'towards its slow-gliding waters.'

59. **carpe viam**, 'take your way.' *carpo* = to pluck, pull off;

and so, with *viam*, it signifies 'to knock off' the successive stages of the journey; getting, like our slang expression just used, the idea of speed.

donec venias. Look out *donec* in Vocabulary. The subjunctive is one of *purpose*; Midas is to aim at getting to the river.

60. The order is *subde caput tuum spumigero fonti*, &c.

qua: adv. *plurimus exit*, 'flows freest.'—K.

61. **elue**, with both *corpus* and *crimen*. Translate, 'cleanse thy body and thy guilt.'—K. Cf. note on i. 75.

62. **iussae aquae**, 'to the ordered waters,' i. e. to the waters as he was ordered. Notice the double construction of *iubeor* (as of our word 'to be ordered'): *res iubetur fieri*, and *homo iubetur rem facere*.

vis aurea, 'the power of making gold.'

64. **nunc quoque**, &c., 'even to-day the fields, as they absorb the seed of the gold-vein now so old, stiffen and grow yellow in their clods all saturated with gold.'

66. **colebat**: used in slightly different senses with *silvas et rura* in 66 and *Pana* in 67; 'haunted the woods'; 'attended Pan.' Cf. *eludere* with *corpus* and *crimen* in 61. This use is called *zeugma*. The stock instance is Pope's 'See Pan with flocks, with fruits Pomona crowned'; where 'crowned' is used literally of the fruits, metaphorically of the flocks.

67. **Pana**: Greek acc.

68. **sed**: comes first in translation.

nocitura erant: see note on 22 *usurus*.

69. **stolidae praecordia mentis**, 'his dull-witted (*stolidae mentis*) brain.' *Praecordia* (see Vocab.) here = *cor*, 'the heart,' which the Romans held to be the seat of the intellect; 'brain' suits our English usage better.

stolidae mentis: gen. of description.

70. **nam**: explaining why Midas is called stupid, really introduces the whole of the following story, and not simply the description of Tmolus.

late: perhaps best taken with *prospiciens*. Tmolus is fifty or sixty miles inland. But, as Tmolus stretches several miles east of Sardis, *late* might very well go with *riget*.

arduus alto . . . in ascensu, 'towering in lofty ascent.'

71. **ollivo extensus utroque**, 'stretching away on either slope.'

73. **lactat**, 'utters,' 'sings' (see Vocabulary); often, as here, with an idea of boastfulness.

74. **leve**: applied slightly to Pan's songs in contrast to Apollo's.

cerata harundine: see Vocabulary. Such Pan-pipes, formed of long and short reeds bound together, are now mostly heard at Punch-and-Judy shows.

75. **prae se = prae cantibus suis**: cf. ii. 45.

76. **venit**. The subject is Pan in 73.

iudice sub Tmolio, 'before (lit. under) Tmolus as umpire.'

inpar: because Apollo was the god of song, and Pan had no chance against him.

77. To see how the ancients represented their mountain-gods in sculpture, you should pay a visit to the Elgin room in the British Museum, and look at the figure from the eastern pediment of the Parthenon, generally known as Theseus, but probably a personification of Mount Olympus.

78. **arboribus**: abl. of separation.

caerula. The colour of his hair is suggested by the purplish haze round distant mountain-tops. So sea-gods and goddesses are represented as having 'green hair' from the colour of the sea. In imitation of this attribution of the colours of physical objects to the corresponding deities, Pope speaks of the Thames turning 'his azure eyes' (*Windsor Forest*).

79. **cava**: a stock epithet of the temples.

80. **deum pecoris**. Cf. the quotation from Pope in note on 66.

in iudice, &c.: imitated by Milton, *P. L.* xii. 615: 'In me is no delay.'

81. **calamis agrestibus**: abl. of instrument.

82. **barbarico**. The term 'barbaric' was applied by the Romans to anything not Greek or Roman. Pan is here represented as a foreign god, and sings a Phrygian lay.

aderat: i. e. Midas; **canenti**, i. e. Pan.

83. **ora**: plur., but does not differ in sense from *os*, sing., in the next line.

84. **sua**, 'his own.' *suis* is not always used reflexively, i. e. referring back to the subject of the sentence; but is sometimes, as here, itself part of the subject.

85. **caput vinotus**: see note on i. 40. For a representation of Apollo as the god of music see the statue of Apollo Mūsāgētēs in the British Museum.

86. **Tyrio, &c.**: the order is *pallā saturatā Tyrio murice*. For *Tyrio* see note on ii. 6.

87. **dentibus Indis**: i. e. ivory.

89. **artificis**: possessive gen. 'His very pose was that of a master in his art.' 'His easy posture spoke a master's skill' (Garth's *Ovid*).

91. **citharæ summittere cannas**: lit. 'to lower his reed-pipe to the lute'; i. e. 'to own his reed-pipe vanquished by the lute.'

94. **Delius**, 'the god of Delos,' i. e. Apollo, who was born in the island of Delos in the Aegean Sea.

96. **in spatium**, 'lengthwise.'

villis: from *villus*.

97. **imas**, 'at their roots.' Cf. note on i. 82.

dat posse moveri, 'gives them the power to wag themselves.'

98. **cetera, &c.**, 'everything else about him is human.'

partem . . . in unam: lit. 'in the direction of the one part of his body,' i. e. 'in the one member.'

99. **induitur aures**. Cf. note on i. 40.

lente gradientis, 'slow-paced.'

aselli: the diminutive adds a touch of contempt.

100. **turpi pudore**: abl. of cause; 'in shame at his disfigurement.'

102. **soltus** agrees with *famulus*, 'the servant who was wont,' &c.

longos, 'when grown long.'

103. **hoc**: i. e. the change in his master's ears.

cum, 'since,' with both *nec . . . auderet*, and *nec posset*, as you can see by the repeated *nec* and the similarity of mood.

104. **cupiens, &c.**, 'though burning to bring it out into the light of day.' Barbers are notoriously talkative.

105. **nec . . . tamen**: take together.

106. **domini quales aspexerit aures**, 'in what guise he saw his master's ears.' Why subjunctive?

107. **terrae . . . haustae** (dat.), 'dug out ground,' i. e. 'a hole in the ground.'

109. **tacitus**: translate by an adverb; cf. 50 *meritus torquetur*. He does not mind holding his tongue now.

110. **creber harundinibus tremulis**: cf. iii. 15 *celebres mergis*.

111. **pleno . . . anno**, 'at the end of a year'; abl. of attendant circumstances. Lit. 'the year being fulfilled.'

112. **agricolam**: said humorously of the barber, who had planted his secret.

leni . . . ab austro. For *ab* cf. note on 50. Talking trees often occur in fairy tales, which are largely based on a fanciful connexion between external nature and man. The rustling of reeds or leaves easily suggests speech. The same idea is expressed conventionally by Pope (*Winter*):—

‘Her fate is whispered by the gentle breeze,
And told in sighs to all the trembling trees;
The trembling trees, in every plain and wood,
Her fate re-murmur to the silver flood.’

THE SUBJUNCTIVE IN THESE SELECTIONS.

- | | | |
|---|---|--|
| <p>A. Used in</p> <p style="margin-left: 20px;">(a) Principal as well as in</p> <p style="margin-left: 20px;">(b) Subordinate Sentences, and having a distinctive modal meaning.</p> | } | <p>1. Jussive.</p> <p style="margin-left: 20px;">(a) <i>Nata patrem moveat</i>, ii. 103.</p> <p style="margin-left: 20px;">(b) <i>effice vertatur</i>, iv. 23.</p> <p style="margin-left: 40px;"><i>iussi venires</i>, i. 57.</p> <p style="margin-left: 20px;">(a) <i>Tu modo, diva, velis</i>, ii. 114.</p> <p style="margin-left: 20px;">(b) <i>dummodo reddat eam</i>, ii. 108.</p> <p>2. Potential or Conditional.</p> <p style="margin-left: 20px;">(a) <i>Hesperidas donasse putes</i>, iv. 34.</p> <p style="margin-left: 40px;"><i>aurum fluitare videres</i>, iv. 46.</p> <p style="margin-left: 40px;"><i>omnia narrasset</i>, ii. 53.</p> <p style="margin-left: 20px;">(b) <i>neque erat cur fallere vellent</i>, iii. 108.</p> |
| <p>B. Clearly derived from A, but always dependent on a verb in the Principal Sentence.</p> | } | <p>3. Final (in order that, that).</p> <p style="margin-left: 20px;"><i>statuunt, ut temptent</i>, i. 30.</p> <p style="margin-left: 40px;"><i>ne sit vis magna nocendi, contrahitur</i>, ii. 44.</p> <p style="margin-left: 40px;"><i>quo minus dubites</i>, iii. 10.</p> <p style="margin-left: 40px;"><i>donec venias</i>, iv. 59.</p> <p>4. Concessive (though).</p> <p style="margin-left: 20px;"><i>ut desint cetera</i>, ii. 114.</p> <p>5. Dependent Conditional.</p> <p style="margin-left: 20px;"><i>ni mutata fuisset</i>, ii. 52.</p> |
| <p>C. All dependent on a verb in the Principal Sentence, but differing from B in the fact that there is no distinct modal meaning traceable in the use of the Subjunctive. In other languages these clauses would generally be expressed by the Indicative.</p> | } | <p>6. Consecutive (so that, that); no good example in our selections. Passing into merely explanatory:</p> <p style="margin-left: 20px;"><i>quantum erat, ut sineres</i>, i. 20.</p> <p>7. Causal (since, as).</p> <p style="margin-left: 20px;"><i>cum nec proderet . . . auferet, . . . nec posset reticere</i>, iv. 103seqq.</p> <p>Passing into mere attendant circumstance:</p> <p style="margin-left: 20px;"><i>cum starent forte</i>, iii. 100.</p> <p>8. Reported speech or thought (in all subordinate clauses).</p> <p style="margin-left: 20px;"><i>cum . . . exierint</i>, i. 32.</p> <p style="margin-left: 40px;"><i>indoluit quod non meliora petisset</i>, iv. 25.</p> <p>9. Dependent question.</p> <p style="margin-left: 20px;"><i>quanta vitarit narrare pericula gestit</i>, i. 76.</p> <p style="margin-left: 20px;"><i>haeret an haec sit</i>, i. 78.</p> |

GRAMMATICAL INDEX

Ablative. (The Abl. is a mixed case, combining the meanings of three or four original cases, viz.: (1) *Abl. proper* (denoting 'separation'), (2) *Instrumental*, (3) *Comitative* (denoting 'accompaniment'), and (4) *Locative*. These cases would not have been merged in one, unless their functions had overlapped at certain points, and it is therefore difficult in some instances to decide which particular function a Latin writer had more especially in his mind.)

separation : i. 31 'foribus excedere.'

origin : ii. 23 'gens orta Corintho.'

comparison : i. 80 'buxo pallidiora.'

cause : iii. 73 'tardos aetate.'

with *dignus* i. 55.

agent with ab : iv. 50 'torquetur ab auro' (see note).

instrument : i. 28 'radiis siccaerat herbas.'

means : i. 9 'nutu signisque loquuntur.'

manner : i. 6 'iure coissent.'

accompaniment : iv. 45 'miscuerat undis.'

measure of difference : i. 10 'quo magis.'

description : iii. 16 'specie mortali.'

respect : ii. 116 'cedit sorte.'

place where : i. 24 'diversa sede locuti.'

place throughout which : ii. 26 'omni quaesita profundo.'

time when : i. 30 'nocte silenti.'

abl. absolute : iv. 44 'admoto dente.' This term means 'the free ablative' and is improperly used, as every ablative is *adverbial*. In this construction the noun and participle are fused into a single idea and together limit the verb, expressing the *circumstances accompanying* the fact it contains. The precise nature of these circumstances must be gathered from the context, so that the *Abl. abs.* is to be translated by a clause introduced

sometimes by 'when,' sometimes by 'if,' 'since,' 'although,' &c. (For the fusion of noun and participle cf. 'Occisus Caesar pulcherrimum facinus videbatur,' which is *not*, of course, 'Caesar having been murdered seemed a most glorious deed,' but 'Caesar-murdered,' i. e. 'the murder of Caesar,' &c.)

Accusative :

direct obj. of 'middle' vbs. : i. 40.

direct obj. of passive of vb. of asking : i. 100.

duration of time : ii. 141.

Adj. = adverb : i. 39.

At marking transition : ii. 35.

Conjunctions, Ovid's use of : '-que,' i. 32 ; 'neve,' i. 33.

Connexion of Sentences : i. 93.

cum 'inverse' : ii. 34.

Dative :

remoter object : i. 88.

with compounded verbs : i. 19.

with adjs. expressing 'nearness' : i. 36 ; 'likeness' : ii. 97.

double dative with dabitur : iii. 77.

place to which : i. 38.

result to which an action tends (predicative dative) : ii. 113.

'agent' : i. 13.

-etum, meaning of termination, iv. 6.

Genitive. (The Gen. is used to express any relation in which one noun stands to another and can therefore be translated in the most various ways.)

possessive : i. 32.

of description : ii. 1.

partitive : i. 1.

of 'respect' : iii. 3.

objective : i. 97 'leti causa' ; ii. 136.

with medius : ii. 138.

Gerundive : ii. 106 (note).

Indicative where we should use Subj. : i. 20 ; ii. 50.

Inf. as verbal noun : ii. 106.

non-elision : iv. 13.

Participle summing up contents of preceding sentence : i. 10.

Partic. present of trans. verbs used intransitively : ii. 139.

Perfect, meaning of : ii. 120, cf. iii. 75.

Periphrasis : iv. 45.

Plural for Singular : ii. 46, cf. i. 87 ; ii. 15, 81 ; iv. 22.

Prepositions omitted in poetry : iii. 22, 38.

Prolepsis : ii. 134 ; iii. 105.

Quamvis : iv. 7.

-que lengthened by metrical stress : ii. 71.

quod 'because,' origin of construction : ii. 107.

Relative pronoun distributed between Principal Sentence and Subordinate Clause : i. 93.

Shortened Comparison : ii. 2, 45.

Subjunctive, see special appendix, p. 84.

suus : ii. 128 ; iv. 6.

ubi (with *Plup. Indic.*) = whenever : ii. 31.

ut—non after 'rogo' : i. 101.

ut with tenses expressing a state of things : ii. 14.

Zeugma : iv. 66.



VOCABULARY

ā, āb, prep. (*with abl.*), away from ; (1) *of place*, from ; a laevā (*sc. parte*), on the left side ; *of the agent*, by (*lit. coming off from*) ; (2) *of time*, from, after.

abdo, -ēre, -dīdi, -dītum, v. a. (*ab + do*), put away, hide.

ābēo, -īre, -īi, -ītum, v. n. (*ab + eo*), go away.

ablātus, -a, -um, past part. pass. *of aufero*.

absūm, -esse, āfūi, v. n. (*ab + sum*), be absent, be away ; be distant.

accēdo, -ēre, -cessi, -cessum, v. n. (*ad + cedo*), approach, be added.

accingo, -ēre, -nxi, -nectum, v. a. (*ad + cingo*), gird.

accīpio, -ēre, -cēpi, -ceptum, v. a. (*ad + capio*), receive.

accumbo, -ēre, -cūbui, -cūbitum, v. n. (*ad + cumbo*), lay oneself down, recline at table.

ācer, -cris, -e, adj., sharp, hot, glowing.

Āchēlōus, -i, m., a river of Greece separating Acarnania from Aetolia ; the river-god Achelous.

Āchēron, -ntis, m., a river of Hades ; the river-god Acheron.

ād, prep. with acc., to, at, near ; **ad lunae radios**, 'in the moonlight.'

addo, -ēre, -dīdi, -dītum, v. a. (*ad + do*), add, give.

ādēō, adv., so much, to such an extent.

ādēo, -īre, -īi, -ītum, v. a. and n. (*ad + eo*), approach.

ād hūc, adv., up to now, hitherto, as yet.

ādimo, -ēre, -ēmi, -emptum, v. a. (*ad + emo*), take away ;

adimere mihi, 'to take away from me.'

admōvēo, -ēre, -mōvi, -mōtum, v. a. (*ad + moveo*), bring near ; *with dat.*, bring to.

ādōpērio, -īre, -ūi, -rtum, v. a. (*ad + operio*), cover.

adsum, ādesse, affūi, v. n. (*ad + sum*), be present, be at hand ; **affuit annis**, 'accompanied her years.'

advēho, -ēre, -vexi, -vectum, v. a. (*ad + veho*), carry (to).

adventus, -ūs, m., arrival.

ăenum, -i, n. (aes), cauldron
(of bronze).

aequālis, -e, *adj.*, equal; *subst.*
aequales, 'equals in age.'

aequo, -ăre, -ăvi, -ătum, *v. a.*,
make equal or level.

aequor, -oris, n., level sur-
face, sea.

aequus, -a, -um, *adj.*, equal;
subst. aequum, *n.*, equality;
ex aequo, 'equally.'

ăer, -ăris, m. (*acc.* ăeră),
air.

aestuo, -ăre, -ăvi, -ătum, *v. n.*
(aestus), flame up.

aetas, -ătis, *f.*, age.

aethêrus, -a, -um, *adj.* (ae-
ther), heavenly.

Aetna, -ae, *f.*, Etna, a volcano
in Sicily.

aevum, -i, n., age.

affuit. See *adsum*.

ăger, ăgri, m., land, field.

agmen, -inis, n. (ago), *pro-*
perly, a host in motion,
army, host; agmen cogere,
'to bring up the rear.'

agnosco, -ere, -nôvi, -nîtum,
v. a. (ad + gnosco), recog-
nize.

ăgo, -ere, ăgi, actum, *v. a.*,
drive, set going, so, do;
festum agere, 'to make
holiday'; annos agere, 'to
spend years.'

ăgrestis, -e, *adj.* (ager), rustic.

ăgricolă, -ae, m., husband-
man. See note on iv. 112.

ălo (*defective*), *v. a.*, say.

ăla, -ae, *f.*, wing.

albô, -ere, *v. n.*, be white.

ălter, *adv.*, otherwise.

almus, -a, -um, *adj.* (alo),
nourish, nourishing; so,
kindly.

Alphăias, -adis, *f.*, wife of
Alpheus, Arethusa.

altê, *adv.*, on high.

alter, -era, -erum, *adj.*, the
one, the other (of two).

altor, -oris, m., foster-father;
altor Bacchi, Silenus.

altus, -a, -um, *adj.*, high,
lofty, deep.

ambô, -ae, -o, *adj.*, both.

ămentia, -ae, *f.* (ă + mens),
madness, bewilderment.

ămicio, -ire, -cui or -xi, -ctum,
v. a., clothe.

amictus, -us, m., mantle.

ămicus, -a, -um, *adj.*, friend-
ly, loving.

ămitto, -ere, -misi, -missum,
v. a. (ă + mitto), let go, lose.

amnis, -is, m., river, river-
god.

ămo, -ăre, -ăvi, -ătum, *v. a.*,
love; *pres. part.*, amans,
used as a subst., lover.

ămor, -oris, m. (1) love, (2)
a loved person; cf. *English*
'my love.' *Pl.* in i. 83 *used*
of a single person.

amplector, -i, amplexus sum,
v. a., embrace.

ăn, *conj.*, in the second part of
a double question, or; intro-
ducing an indirect question,
whether.

ănhellitus, -us, m., breath.

ănilis, -e, *adj.* (ănus), belong-
ing to an old woman;
anima anilis, 'panting
breath.'

ănima, -ae, *f.*, (1) breath; then
(2) the breath of life, life.

ănimus, -i, m., the seat of
thought or feeling, mind,
heart.

annô, -ere, -ui, -ütum, *v. n.*

(ad + nūo, nod), nod assent to, grant (*with dat.*).
annus, -i, *m.*, year.
anser, -ēris, *m.*, goose.
antē, (1) *adv.*, before, previously; (2) *prep. with acc.*, before, in front of.
antrum, -i, *n.*, cave.
ānus, -ūs, *f.*, old woman.
āpērio, -ire, -ui, -rtum, *v. a.*, open, disclose.
Apollinēus, -a, -um, *adj.*, belonging to Apollo. See Phœbus.
apto, -āre, -āvi, -ātum, *v. a.*, fit, place.
aptus, -a, -um, *adj.*, fitted, suited.
āqua, -ae, *f.*, water.
āquōsus, -a, -um, *adj.* (aqua), watery.
ārātrum, -i, *n.* (āro), plough.
arbitrīum, -i, *n.*, free choice.
arbōr, -ōris, *f.*, tree.
arbōrēus, -a, -um, *adj.* (arbor), belonging to a tree, of a tree; *in reference to a particular tree*, of the tree.
ardēo, -ēre, -rāi, -rsum, *v. n.*, burn, be in love.
ardūus, -a, -um, *adj.*, high; *neuter pl. ardua as subst.*, heights.
āreo, -ēre, *v. n.*, be dry.
Arēthūsa, -ae, *f.*, Arethusa, a nymph of Elis in Greece, who to escape the pursuit of the river-god Alpheus was changed into a spring. She fled under sea to Ortygia, an island near Syracuse, where she reappeared as a fountain. But Alpheus had followed her and was united with her at last.

Hence she is called Alpheias.
argentum, -i, *n.*, silver.
argūo, -ēre, -ūi, -ūtum, *v. a.*, censure.
āridus, -a, -um, *adj.* (ārēo), dry.
ārīsta, -ae, *f.*, ear of corn.
artifex, -icis, *m.* (ars + facio), an artist.
arvum, -i, *n.* (āro), field, country.
Ascālāphus, -i, *m.*, son of Acheron and Orphne. He was changed into an owl by Proserpine.
ascensus, -us, *m.*, ascent.
āsellus, -i, *m.* (*diminutive of asinus*), a little ass, an ass.
aspergo, -inis, *f.* (ad + spargo), sprinkling, spray.
aspicio, -ēre, -exi, -ctum, *v. a.* (ad + specio), look at, behold.
assuesco, -ēre, -suēvi, -suētum, *v. n.*, grow accustomed; *past partic. assuētus*, (1) accustomed, (2) customary, wonted.
āt, *conj.*, but.
āter, ātra, -um, *adj.*, black, dark.
Atlantīdēs, -ae, *m.*, grandson of Atlas, Mercury, whose mother, Maia, was daughter of Atlas.
atquē and āc, *conj.*, and, and moreover (*ac is not used before vowels or gutturals*).
attollo, -ēre, *v. a.* (ad + tello), raise.
attōno, -āre, -ūi, -ītum, *v. a.* (ad + tonō), thunder at, astound, stupefy.
āuctōr, -ōris, *c.* (augeo), *lit.*

- one who increases or promotes, author, originator; auctor muneris, 'the bestower of the gift,' i. e. *Bacchus*. See note on iv. 45.
- audax**, *adj.*, bold, impudent.
- audēo**, -ēre, ausus, *v. a. and n.*, dare.
- audīo**, -īre, -īvi, -ītum, *v. a. and n.*, hear.
- aufēro**, auferre, abstūli, ablatum, *v. a.* (ab + fero), carry off, destroy; *with dat. of the remoter object, sibi ablatum*, 'reft from himself,' i. e. *from his previous shape*.
- aura**, -ae, *f.*, breeze.
- aurātus**, -a, -um, *adj.*, gilded.
- aurēus**, -a, -um, *adj.*, golden; *vis aura*, 'the power of changing things to gold'; *of the river Pactolus*, carrying down gold.
- auris**, -is, *f.*, ear.
- Aurōra**, -ae, *f.*, Aurora, goddess of the dawn, the dawn.
- aurum**, -i, *n.*, gold.
- auster**, -tri, *m.*, the south wind.
- aut**, *conj.*, or; **aut... aut**, either... or.
- autumnālis**, -e, *adj.*, autumnal; *corna autumnalia*, 'ripening in autumn.'
- Āvernālis**, -e, *adj.*, belonging to Avernus.
- āvidus**, -a, -um, *adj.*, greedy.
- avis**, -is, *f.*, bird.
- Bābylōnius**, -a, -um, *adj.*, Babylonian, belonging to Babylon on the Euphrates.
- bāca**, -ae, *f.*, berry; *Minervae baca*, 'the olive.'
- Bacchae**, -arum, *f.*, Bacchante, riotous followers of Bacchus.
- Bacchiādae**, -arum, *m.*, Bacchiads, a noble family of Corinth, descended from Bacchis. Driven from Corinth by the tyrant Cypselus, they wandered to Sicily and founded Syracuse.
- Bacchus**, -i, *m.*, Bacchus, the god of wine, son of Jupiter and Sēmélē.
- barbāricus**, -a, -um, *adj.*, foreign (i. e. *not Greek or Roman*), outlandish.
- Baucis**, -īdis, *f.*, Baucis, wife of Philemon.
- Bērecyntius**, -a, -um, *adj.*, Berecynitian, from Berecynthus, a mountain in Phrygia, sacred to Cybēlē; *so, Berecynthus heros, Midas, son of Cybele*.
- bībo**, -ēre, -i, -ītum, *v. a. and n.*, drink.
- bicōlor**, -ōris, *adj.* (bis + color), two-coloured.
- bicornis**, -e, *adj.* (bis + cornu), two-horned, two-pronged.
- bimāris**, -e, *adj.* (bis + mare), situated on two seas.
- bīs**, *adv.*, twice.
- blandītia**, -ae, *f.*, flattery; *pl.*, flatteries, loving speeches.
- bōnus**, -a, -um, *adj.* (*comp. mēllor, sup. optimus*), good, kind.
- bōs**, bōvis, *c.*, ox.
- bracchium**, -i, *n.*, *property*, forearm; arm.
- brēvis**, -e, *adj.*, short, small.
- būbo**, -ōnis, *m.*, owl.
- bustum**, -i, *n.* (buro = uro, to

- burn, *cf.* combustion), *properly*, place where a dead body was burned and buried; *then*, tomb.
- buxum, -i, *n.*, boxwood.
- cācūmen, -īnis, *n.*, peak, top.
- cādo, -ēre, cēcīdi, casum, *v.n.*, to fall.
- cādūcifer, -ēri, *m.* (caduceus + fero), carrying a herald's staff, *epithet of Mercury*.
- caedēs, -is, *f.* (caedo), (1) slaughter, (2) blood.
- caellicōla, -ae, *c.* (caelum + colo), dweller in heaven, god.
- caelo, -āre, -āvi, -ātum, *v.a.* (caelum, a cutting tool, *from caedo*), carve in relief, engrave.
- caelum, -i, *n.*, sky, heaven.
- caerūlūs, -a, -um, and caerūlus, -a, -um, *adj.*, blue, bluish, dark blue, dark.
- cālāmus, -i, *m.*, reed; *pl.*, reed-pipe.
- cālāthus, -i, *m.*, a wicker basket.
- cālēo, -ēre, -ūi, *v.n.*, beware.
- callēo, -ēre, *v.n.*, have a hard rind; *part.*, callens, hard, *applied to the rind itself*.
- callīdus, -a, -um, *adj.* (calleo), cunning, adroit.
- candīdus, -a, -um, *adj.*, white, glistening.
- cānistrum, -i, *n.* (canna), basket.
- canna, -ae, *f.*, reed; *pl.*, reed-pipe.
- cāno, -ēre, cēcīni, cantum, *v.a. and n.*, sing, sing of, play (*on a musical instrument*).
- cantus, -ūs, *m.*, song.
- cāpillus, -i, *m.*, hair.
- cāpio, -ēre, cēpi, captum, *v.a.*, (1) take, catch; *of feelings*, affect, enslave, (2) take in, contain.
- capto, -āre, -āvi, -ātum, *v.a.* (*frequentative of capio*), try to catch, eagerly catch at, drink in.
- cāptū, -ītis, *n.*, head.
- cardo, -īnis, *m.*, hinge, *properly*, the pivot at the top and bottom of a door on which it swung.
- carmen, -īnis, *n.*, song, ditty.
- carpo, -ēre, -psi, -ptum, *v.a.*, (1) pluck, (2) carpere viam, 'to take one's way.' *See note on iv. 59.*
- cārus, -a, -um, *adj.*, dear, precious (*used of persons and things*).
- cāsa, -ae, *f.*, hut.
- cassus, -a, -um, *adj.*, empty, unproductive.
- cāsus, -ūs, *m.* (cado), fall, chance, mischance.
- cauda, -ae, *f.*, tail.
- causa, -ae, *f.*, cause.
- cāvēo, -ēre, cāvī, cautum, *v.a. and n.*, to guard against, to take care; *impers.* cautum est, *lit.* 'care has been taken,' 'it has been ordained.'
- cāvus, -a, -um, *adj.*, hollow.
- Cāystrus, -i, *m.*, 'a river in Lydia.
- Cēcropsius, -a, -um, *adj.*, Athenian. *See note on iv. 13.*
- cēdo, -ēre, cessi, cessum, *v.n.*, (1) give way, retire, (2) yield in rank, *i.e.* be in-

- ferior to (ii. 116), (3) pass into (iv. 63).
- cēlēber, -bris, -bre, *adj.*, frequented.
- cēler, -ēris, -ēre, *adj.*, swift.
- cēlo, -āre, -āvi, -ātum, *v. a.*, to hide.
- cēra, -ae, *f.*, wax; *pl.*, pieces of wax.
- cērātus, -a, -um, *past part.* of cēro, waxed; *so*, bound together with wax (iv. 74).
- Cērēālis, -e, *adj.*, pertaining to Ceres; Cērēālis munera, 'gifts of Ceres,' *i. e.* 'bread.'
- Cērēs, -ēris, *f.*, goddess of agriculture.
- cerno, -ēre, crēvi, cretum, *v. a.*, see, catch sight of.
- certāmen, -inis, *n.* (certo), contest, strife.
- certo, -āre, -āvi, -ātum, *v. n.*, strive in rivalry.
- certus, -a, -um, *adj.* (cerno), determined, fixed; faithful; certain, unmistakable.
- cesso, -āre, -āvi, -ātum, *v. n.* (cedo), loiter, flag.
- cētērus, -a, -um, *adj.*, the rest, the rest of.
- ceu, *adv.*, as, as though.
- chōrus, -i, *m.*, a dance (*in a ring*), troop of dancers or singers, choir.
- cibus, -i, *m.*, food.
- Cibyrēus, -a, -um, *adj.*, belonging to Cibyra (*a town in Magna Phrygia*), of Cibyra.
- cingo, -ēre, cinxi, cinctum, *v. a.*, surround, skirt, wreath.
- cīnis, -ēris, *m.*, ashes, embers.
- circum, *adv. and prep. with acc.*, round, around.
- circumdo, -dāre, -dēdi, -dā-
- tum, *v. a.* (circum + do), put round, surround.
- circumlīno, -ēre, -lītum, *v. a.* (circum + lino), besmear.
- cithāra, -ae, *f.*, guitar, lute, zither.
- clāmo, -āre, -āvi, -ātum, *v. a.* and *n.*, call upon, cry out.
- clārus, -a, -um, *adj.*, (1) clear; (2) loud; (3) famous.
- claudo, -ēre, clausi, clausum, *v. a.*, close, shut up.
- clivus, -i, *m.*, slope.
- cōargūo, -ēre, -i, *v. a.* (con + arguo), convict, make known.
- coctilis, -e, *adj.* (coquo), baked, made of brick.
- coēo, -īre, -īi, -ītum, *v. n.* (con + eo), meet (ad locum), in a place, be united.
- coepi, -isse, -tum, *v. a. and n.*, begin.
- cognosco, -ēre, -gnōvi, -gnītum, *v. a.* (con + gnosco), learn, recognize.
- cōgo, -ēre, cōegi, cōactum, *v. a.* (con + ago), drive together; curdle; compel.
- cōhors, -rtis, *f.*, troop (*not necessarily of soldiers*).
- colligo, -ēre, -lēgi, -lectum, *v. a.* (con + lēgo), collect, gather; colligere sitim, 'to become very thirsty.'
- collis, -is, *m.*, hill.
- collum, -i, *n.*, neck.
- collūo, -ēre, -lūi, -lūtum, *v. a.*, wet.
- cōlo, -ēre, -ui, cultum, *v. a.*, (1) cultivate, till; (2) frequent (*a place*); (3) honour, worship (*a person*).
- cōlōnus, -i, *m.* (colo), farmer.
- cōlor, -ōris, *m.*, colour, hue.

- cōlūna**, -ae, *f.*, column, pillar.
- cōma**, -ae, *f.*, hair.
- combībo**, -ēre, -bībi, -bībītum, *v. a.* (con + bibo), drink up; **combībo maculas**, *lit.* 'imbibe spots,' *i. e.* 'break out in blotches.'
- cōmes**, -ītis, *c.* (con + eo), companion, follower.
- cōmīto**, -āre, -āvī, -ātum, *v. a.* (comes), accompany, attend.
- commūnis**, -e, *adj.* (con + munus), common.
- compesco**, -ēre, -ūi, *v. a.* (con + pascō), restrain; **compesco sitim**, 'slake one's thirst.'
- compōno**, -ēre, -posūi, -pōsītum, *v. a.* (con + pono), place together; lay to rest, bury.
- concipio**, -cipēre, -cēpi, -ceptum, *v. a.* (con + capio), *lit.* lay hold of; **concipio preces**, 'pray.'
- concoro**, -cordis, *adj.*, harmonious.
- concutio**, -cutēre, -cussi, -cussum, *v. a.* (con + quatio), shake up, shake.
- condo**, -ēre, -dīdi, -dītum, *v. a.* (con + do), *lit.* put together; store up; (*of fruits*) preserve.
- confugio**, -fūgere, -fūgi, *v. n.* (con + fugio), flee for refuge.
- coniunx**, -iūgis, *c.* (coniungo), husband, wife.
- confidus**, -i, *m.* (con + scio), *adj. used as subst.*, confidant, witness.
- consenesco**, -ēre, -sēnūi, *v. n.* (con + senesco), grow old together.
- consido**, -ēre, -sēdi, -sessum, *v. n.* (con + sido), take a seat, sit down.
- consisto**, -ēre, -stīti, -stītum, *v. n.* (con + sistō), stand still, take one's stand.
- conspicio**, -cēre, -spexi, -spectum, *v. a.* (con + specio), perceive.
- consuesco**, -ēre, -suēvi, -suetum, *v. a. and n.* (con + suesco), grow accustomed; *in perf.*, be accustomed.
- consumo**, -ēre, -sumpsi, -sumptum, *v. a.* (con + sumo), use up, devour.
- contactus**, -ūs, *m.* (contingo), touch, contact.
- contemno**, -ēre, -tempsi, -temptum, *v. a.*, despise.
- conterminus**, -a, -um, *adj.* (con + terminus), bordering on, terminating by.
- contigūus**, -a, -um, *adj.* (contingo), neighbouring.
- contingo**, -ēre, -tīgi, -tactum, *v. a.* (con + tango), touch.
- contra**, *adv.*, opposite, to the other side; *prep. with acc.*, against.
- contrāho**, -ēre, -traxi, -tractum, *v. a.* (con + traho), draw together, contract, shorten.
- convello**, -ēre, -velli, -vulsum, *v. a.* (con + vello), tear up, tear in pieces.
- convēnio**, -ire, -vēni, -ventum, *v. n.* (con + venio), come together, meet.
- cōpia**, -ae, *f.*, abundance, abundance of food.
- Cōrinthus**, -i, *f.*, Corinth, a town near the isthmus joining Northern Greece

- and the Peloponnese (*hence called bímáris*).
- cornum, -i, *n.*, a cornel-berry, a kind of cherry.
- cōrōna, -ae, *f.*, crown, garland.
- cōrōno, -āre, -āvi, -ātum, *v. a.* (corona), crown, encircle.
- corpus, -ōris, *n.*, body.
- corrūpio, -pēre, -rīpui, -reptum, *v. a.* (con + rapio), seize upon, carry off, destroy.
- cortex, -icis, *m.*, bark, rind.
- crātēr, -ēris, *m.*, bowl (*in which wine and water were mixed*).
- crēber, -bra, -brum, *adj.*, frequent, abounding (*in*).
- crēdo, -ēre, -didi, -ditum, *v. n.*, believe, trust (*dat. of person*).
- cresco, -ēre, crēvi, crētum, *v. n.*, grow, increase.
- crīmen, -īnis, *n.*, charge, guilt.
- crūdēlis, -e, *adj.*, cruel.
- crūento, -āre, -āvi, -ātum, *v. a.* (cruentus), stain with blood.
- crūentus, -a, -um, *adj.* (cruor), bloodstained.
- crūor, -ōris, *m.*, blood (*from a wound*), slaughter, death.
- crūs, -ūris, *n.*, leg.
- cum, *conj.*, when, since.
- cum, *prep. with abl.*, with, together with; *as an enclitic with pers. pron.*, mecum, nobiscum, &c.
- cunctus (*from coniunctus*), -a, -um, *adj.*, all together.
- cūpido, -īnis, *f.*, desire, love.
- cūpīo, -pēre, cūpīvi and -īi, cūpītum, *v. a.*, desire, wish for.
- cūr, *adv.*, why.
- cūra, -ae, *f.*, (1) care, concern (*with gen., for*), (2) object of concern, (3) distress.
- currus, -us, *m.*, chariot.
- curvus, -a, -um, *adj.*, bending, bent.
- custōdia, -ae, *f.*, guard, guardian (iii. 71).
- custōs, -ōdis, *c.*, guardian.
- Cyānē, -ēs, *f.*, Cyane, a Sicilian nymph, who dissolved away in tears for the loss of Proserpine, and gave her name to the stream thus caused.
- cyonus, -i, *m.*, swan.
- damno, -āre, -āvi, -ātum, *v. a.* (damnum), condemn, punish.
- damnum, -i, *n.*, loss, ruin.
- Dānāē, -ēs, *f.*, daughter of Acrisius and mother of Perseus.
- daps, dāpis, *f.* (*nom. not used*), banquet, meal (*plural used of a single meal*).
- dē, *prep. with abl.*, down from, from, out of; *in poetry (of the material)*, of (iii. 42).
- dēa, -ae, *f.*, goddess.
- dēbēo, -ēre, -ūi, -itum, *v. a.* (de + habeo, to have from some one), owe, be obliged.
- dēcerpo, -ēre, -cerpsi, -cerptum, *v. a.* (de + carpo), pluck off.
- dēdēcus, -ōris, *n.*, disgrace, disgraceful object.
- dēfēro, -ferre, -tūli, -lātum, *v. a.* (de + fero), bring down.
- dēflēo, -ēre, -flēvi, -fletum, *v. a.* (de + fleo), weep for.

- dēlābor, -i, delapsus, *v. n.*
(de + labor), slip down.
- dēlēnio, -ire, -ivi, -itum, *v. a.*
(de + lenio), charm.
- Dēlus, -a, -um, *adj.*, belong-
ing to Delos, Delian (epi-
thet of Apollo); *as subst.*,
'Apollo.'
- dēlūbrum, -i, *n.*, temple.
- dēmitto, -ēre, -misi, -missum,
v. a. (de + mitto), send down,
plunge.
- dēmo, -ēre, dempsi, demp-
tum, *v. a.* (de + emo), take
away (*with abl. of thing* 'from
which').
- dēnīquē, *adv.*, at length.
- dens, -ntis, *m.*, tooth, tusk
(*of an elephant*).
- dēpono, -ēre, -pōsui, -pōsi-
tum, *v. a.* (de + pono), lay
down, lay aside, slake (*one's*
thirst).
- dēpōsitum, -i, *n.* (*past part. of*
depono, used as subst.), a
thing laid down for safe
keeping, trust.
- dēsēro, -ēre, -ūi, -tum, *v. a.*
(de + sero, *lit.* unjoin),
leave, abandon.
- dēsuetus, -a, -um (*past part.*
of desuesco), unwonted,
unusual.
- dēsūm, -esse, -fui, *v. n.* (de +
sum), fail, be wanting (*with*
dat.). See note on ii. 50.
- dētrāho, -ēre, -traxi, -trac-
tum, *v. a.* (de + traho), pull
down.
- dēus, -i, *m.*, god.
- dīco, -ēre, dixi, dictum, *v. a.*
and n., say, speak, ap-
point.
- dīctum, -i, *n.* (*past part. of*
dīco, used as subst.), word.
- dies, -ei, *m. and f.*, day, day-
light.
- dignus, -a, -um, *adj.*, deserv-
ing, worthy of (*abl.*).
- dīlīgo, -ēre, -lexi, -lectum,
v. a. (dis + lego), *properly*,
choose out; *so*, love.
- dīmōvēo, -ēre, -mōvi, -mō-
tum (dis + moveo), move
apart, stir.
- dīrus, -a, -um, *adj.*, dire,
dreadful.
- Dis, Dītis, *m.* (= dives),
Pluto.
- discēdo, -ēre, -cessi, -cessum,
v. n. (dis + cedo), depart.
- discīdium, -i, *n.* (discindo),
separation.
- dīu, *adv.*, long, for a long
time.
- dīva, -ae, *f.*, goddess.
- dīvello, -ēre, -velli, -vulsum,
v. a. (dis + vello), to tear in
pieces.
- dīversus, -a, -um (*past part. of*
diverto), turned different
ways; *so*, opposite, dif-
ferent.
- dīvēs, -ītis, *adj.*, rich.
- dīvido, -ēre, -vīsi, -vīsum,
v. a., divide.
- dō, dāre, dēdi, dātum, *v. a.*,
give.
- dōcēo, -ēre, -ūi, -tum, *v. a.*,
teach; *past part.*, doctus, -a,
-um, skilled.
- dōlēo, -ēre, -ūi, *v. n.*, grieve.
- dōlor, -ōris, *m.* (doleo), pain,
grief.
- dōmīnus, -i, *m.* (domus),
master, lord.
- dōmo, -āre, -ūi, -itum, *v. a.*,
subdue; *partem tergoris*
domo, 'boil soft.'
- dōmus, -ūs, *f.*, house, home.

dōnēc, *conj.*, so long as, with *indic.*; until, with *subj.*

dōnum, -i, *n.*, gift.

dūbīto, -āre, -āvi, -ātum, *v. n.*, doubt.

dūco, -ēre, duxi, ductum, *v. a.*, (1) lead, (2) draw (rimam duco, *see notes on i. 11*), (3) derive.

dulcēdo, -īnis, *f.* (dulcis), sweetness, charm.

dulcis, -e, *adj.*, sweet, pleasant; *subst.*, dulce, a sweet drink.

dum, *conj.*, while.

dummōdō, *conj.*, if only.

dūō, -ae, -ō, *adj.*, two, both.

dūrus, -a, -um, *adj.*, hard, shameless, impudent.

e, *prep.* with *abl.* *See ex.*

ēbur, -ōris, *n.*, ivory; then, something made of ivory, ivory scabbard.

ecce, *interj.*, lo! behold!

ēdo, -ēre, -dīdi, -dītum, *v. a.* (e + do), bring forth, utter.

Ēdōnis, -īdis, *adj. f.*, belonging to the Edoni, a people of Thrace, Thracian.

ēduco, -ēre, -duxi, -ductum, *v. a.* (e + duco), draw out, lead or bring up.

effēro, -ferre, extūli, elātum, *v. a.* (ex + fero), bring out, bring to light, raise up.

effīcio, -ēre, -fēci, -fectum, *v. a.* (ex + facio), bring about, make.

effōdio, -dēre, -fōdi, -fossum, *v. a.* (ex + fodio), dig out, dig up.

effūgio, -gēre, -fūgi, -fūgitum, *v. a.* (ex + fugio), escape, avoid.

ēgēo, -ēre, -ūi, with *abl.* or *gen.*, need, lack.

ēgō, *pron.*, I; *pl.*, nos.

ēgrēdior, -ī, -gressus, *v. dep. n.*, go out.

ēiacūlor, -āri, -ātus, *v. dep. a.* (e + iaculor, from iaculum, javelin), shoot out.

Ēlēus, -a, -um, *adj.*, belonging to Elis, Elean.

Ēlis, -īdis, *f.*, Elis, a state in the western Peloponnese.

ēlūdo, -ēre, -lūsi, -lūsum, *v. a.* (e + ludo, *lit.* to win from one at play), baffle, cheat.

ēluo, -ēre, -ūi, -ūtum, *v. a.* (e + luo), wash away, wash clean, purge.

ēmīco, -āre, -ūi, -ātum, *v. n.* (e + mico), spurt out.

ēn, *interj.* expressing indignation, well!

ensis, -is, *m.*, sword.

ēo, Ire, Ivi and ii, Itum, *v. n.*, go.

ēōdem, *adv.*, to the same place.

ēpōto, -āre, -āvi, -um, *v. a.* (e + poto), drink up.

ēpūlae, -ārum, *f.*, viands, banquet.

ēquīdem, *adv.* (only with first person in the *Metam.*), in very truth, indeed.

ēquus, -ī, *m.*, horse.

Ērēbus, -ī, *m.*, Erebus, the lower world.

ergō, *adv.*, so, accordingly.

ēriō, -ēre, -exi, -ectum, *v. a.* (e + rego), raise.

ēripio, -ripere, -ripui, -reptum, *v. a.* (e + rapio), snatch away, save.

erro, -āre, -āvi, -ātum, *v. n.*,

- rove, stray at random, go astray.
- ēt, conj.**, and, also; et . . . et, both . . . and.
- ētiam, conj.** (et + iam), also, even.
- Eumolpus, -i, m.**, a Thracian bard, pupil of Orpheus.
- ex ore** (*only before consonants*), *prep. with abl.*, out of, from, in accordance with (*lit.* arising out of): *so, ex aequo*, equally.
- exaudīo, -īre, -īvi, -ītum, v. n.** (ex + audio), hear plainly, hear.
- excēdo, -ēre, -cessi, -cessum, v. n.** (ex + cedo), go out.
- excipio, -cipere, -cēpi, -ceptum, v. a. and n.** (ex + capio), take out, take up, answer.
- excūtio, -cūtēre, -cussi, -cussum, v. a.** (ex + quatio), shake out, shake violently.
- exō, -īre, -īvi and -īi, -ītum, v. n.** (ex + eo), go out, (*of water*) burst forth, go up.
- exhorresco, -ēre, -horrūi, v. n.** (ex + horresco), tremble exceedingly, shudder.
- exhortor, -āri, -ātus sum, v. dep. a.** (ex + hortor), encourage, urge on.
- exiguus, -a, -um, adj.**, small, petty.
- expallesco, -ēre, -pallūi, v. n.** (ex + pallesco), grow pale.
- exstrūo, -ēre, -xi, -ctum, v. a.** (ex + struo), heap up.
- extemplō, adv.**, straightway.
- extendo, -ēre, -di, -tum and -sum, v. a.** (ex + tendo), stretch out, spread out.
- extinctus, -a, -um, past part. pass. of extinguo, -ēre, -nxi,**
- nctum** (ex + stinguo), extinguish, dead.
- fābrīco, -āre, -āvi, -ātum, v. a.** (faber), fashion, make.
- fāciēs, -ēi, f.**, face, aspect.
- fācio, fācēre, fēci, factum, v. a.; pass., fio, fiēri, factus sum, make, do.**
- factum, -i, n.** (*past part. pass. of facio*), deed.
- faex, -cis, f.**, wine-lees.
- fāgus, -i, m.**, beech.
- fallo, -ēre, fēfelli, falsum, v. a.**, deceive, prove false to, beguile.
- falsus, -a, -um, adj.** (fallo), deceitful, false.
- fāmēs, -is, f.**, hunger.
- fāmulus, -i, m.**, servant.
- fātēor, -ēri, fassus sum, v. dep. act.**, confess, admit.
- fātigo, -āre, -āvi, -ātum, v. a.**, tire, plague.
- fātum, -i, n.** (fāri), fate, destiny; destruction; *in plural sometimes personified*, the Fates.
- fāvilla, -ae, f.**, ashes (still glowing).
- fāvus, -i, m.**, honeycomb.
- fax, fācis, f.**, firebrand, firewood.
- fēmīna, -ae, f.**, woman.
- fēra, -ae, f.** (ferus), wild beast.
- fēro, ferre, tūli, lātum, v. a.**, bear, bring, endure, move: *so, pedem f.*, go.
- fērox, -ōcis, adj.** (ferus), wild, fierce.
- ferrūgo, -īnis, f.** (ferrum), *properly*, iron-rust; *then*, the colour of iron-rust, grimy colour.

- ferrum**, -i, *n.*, iron; *then*, something made of iron, scissors, sword; *cf.* *ebur*.
fertilitās, -ātis, *f.*, fruitfulness.
fērus, -a, -um, *adj.*, fierce.
fervō, -ēre, -būi, *v. n.*, boil, bubble, burn.
fessus, -a, -um, *adj.*, weary.
festus, -a, -um, *adj.*, festive, festal; *subst.*, festum, -i, *n.*, festival, holiday.
fētus, -ūs, *m.*, fruit.
fiotilla, -e, *adj.* (*tingo*), made of clay; *subst.*, fictilla, -ium, earthen vessels, earthenware.
fiotum. *See* *tingo*.
fidēs, -ēi, *f.*, (1) trust, (2) honour, (3) fulfilment.
fidēs, -is, *f.*, lute.
fidus, -a, -um, *adj.*, faithful.
figo, -ēre, *fixi*, *fixum*, *v. a.*, fix, imprint.
figūra, -ae, *f.*, form, shape.
filia, -ae, *f.*, daughter.
findo, -ēre, *fidi*, *fissum*, *v. a.*, cleave, crack.
fiingo, -ēre, -nxi, *fictum*, *v. a.*, mould, fashion, imagine; *subst.*, *fictum*, -i, *n.*, a lie.
finio, -ire, -ivi, -itum, *v. a.* (*finis*), bound, end.
finis, -is, *m.*, boundary, end, limit.
fio. *See* *facio*.
fiatula, -ae, *f.*, pipe, conduit-pipe.
flamma, -ae, *f.*, flame; *pl.*, blaze.
flammifer, -ēra, -ērum, *adj.* (*flamma* + *fero*), flaming, fiery.
flāvens, -ntis (*pres. part. of*
- flaveo*), light-yellow, yellow.
flāvesco, -ēre (*flaveo*), become yellow, i. e. *turn to gold*.
flecto, -ēre, *flexi*, *flexum*, *v. a.*, bend.
flēo, -ēre, *flēvi*, *flētum*, *v. n.* and *a.*, weep, weep for.
flētus, -ūs, *m.* (*fleo*), weeping, tears.
flōs, -ōris, *m.*, flower.
flūto, -āre, -āvi, -ātum, *v. n.* (*fluo*), flow, trickle.
flūmen, -inis, *n.* (*fluo*), river.
flūo, -ēre, *fluxi*, *fluxum*, *v. a.*, flow.
fōcus, -i, *m.*, hearth.
foedus, -a, -um, *adj.*, foul, horrible.
foedus, -ōris, *n.*, treaty, law.
fōllium, -i, *n.*, leaf.
fons, -ntis, *m.*, spring.
fōrāmen, -inis, *n.* (*fōro*), opening, hole.
fōris, -is, *f.*, door; *pl.*, the two leaves of a door, door.
forma, -ae, *f.*, shape, appearance, guise.
fortē, *adv.* (*abl. of fors*), by chance.
fortis, -e, *adj.*, strong, brave.
frango, -ēre, *frēgi*, *fractum*, *v. a.*, break.
frāter, -tris, *m.*, brother.
frēquēto, -āre, -āvi, -ātum, *v. a.* (*frequens*), throng round.
frētum, -i, *n.*, strait; *then*, sea in general.
frigus, -ōris, *n.* (*pl. used like sing.*), cold, frost, coolness.
frondēo, -ēre, *v. n.* (*frons*), be in leaf, be covered with leaves.
frons, -ndis, *f.*, leaf, leafage.

frons, -ntis, *f.*, brow.
frutex, -icis, *m.*, shrub; (*collectively*) leafage.
frux, frūgis, *f.* (*generally in pl.*), fruits of the earth, grain.
fūgio, -gēre, fūgi, fūgitum, *v. n. and a.*, flee, flee from.
fūlca, -ae, *f.*, coot, water-fowl.
fulvus, -a, -um, *adj.*, dark-yellow, tawny.
furca, -ae, *f.*, fork, fork-shaped prop.
fūsilis, -e, *adj.* (*fundo*), fluid, molten.
gaudēo, -ēre, gāvīsus sum, *v. semi-dep. n.*, rejoice.
gēllidus, -a, -um, *adj.* (*gelu*), frost), cold, cool.
gēminus, -a, -um, *adj.*, twin-born, double, twofold, both.
gemma, -ae, *f.*, bud, jewel.
gēner, -eri, *m.*, son-in-law.
gēnētrix, -icis, *f.* (*gigno*), mother.
gēniālīter, *adv.*, jovially, with jollity.
gens, -ntis, *f.*, clan, family.
gēro, -ēre, gessi, gestum, *v. a.*, carry, wear, have.
gestio, -ire, -ivi or -ii, -itum, *v. n.*, exult, desire eagerly.
glæba, -ae, *f.*, clod.
glans, -ndis, *f.*, acorn.
glūbo, -ēre, *v. a.*, peel, take out (*from the peel*).
grādīor, -dī, gressus sum, *v. dep. n.* (*gradus*), walk, go.
grādus, -ūs, *m.*, step.
grāmen, -inis, *n.*, grass.
grandis, -e, *adj.*, great.
grānum, -i, *n.*, seed.
grātīa, -ae, *f.* (*gratus*), love,

regard (*with gen.*, for a person).
grātus, -a, -um, *adj.*, dear, pleasant, grateful.
grāvis, -e, *adj.*, heavy, severe.
grāvo, -āre, -āvi, -ātum, *v. a.* (*gravis*), weigh down.
gurgēs, -itīa, *m.*, whirlpool, sea, abyss.
gutta, -ae, *f.*, drop, spot.
guttur, -ūris, *n.*, throat.
hābēna, -ae, *f.* (*habeo*), rein.
hābēo, -ēre, -ūi, -itum, *v. a.*, have, possess, hold.
hābitābilis, -e, *adj.* (*habito*), inhabitable.
hābitō, -āre, -āvi, -ātum, *v. a. and n.* (*habeo*), inhabit, dwell.
haerēo, -ēre, haesi, haesum, *v. n.*, cling, stick, be in doubt.
hārēna, -ae, *f.*, sand.
hārundo, -īnis, *f.*, reed, reed-pipe.
haud, *adv.*, not.
haurīo, -ire, hausi, haustum, *v. a.*, drain, empty, drink.
haustus, -ūs, *m.* (*haurio*), draught.
hēbēto, -āre, -āvi, -ātum, *v. a.*, dim.
Hennaeus, -a, -um, *adj.*, of Henna, or Enna, a town in mid-Sicily.
herba, -ae, *f.*, blade, shoot, grass.
hērōs, -ōis, *m.*, hero, a demigod.
Hespērides, -um, *f. pl.*, the Hesperides, daughters of Atlas and Hesperis, and guardians of an orchard with golden apples.

Hesperus, -i, *m.*, Hesperus, the evening-star.

hesternus, -a, -um, *adj.* (heri), of yesterday, yesterday's.

hic, *adj.*, here.

hic, haec, hęc, *demonst. adj.*, this.

hinc, *adv.*, from here, hence; hinc . . . illinc, on the one side . . . on the other.

hęlus, -ęris, *n.*, garden herbs, cabbage.

hęra, -ae, *f.*, hour, time, season.

hortus, -i, *m.*, garden.

hospęs, -itis, *c.*, guest.

hospita, -ae, *f.*, stranger.

hęc, *adv.*, hither.

hęcmanus, -a, -um, *adj.* (homo), human.

hęcmillis, -e, *adj.* (humus), properly, on the ground; then, low.

hęcmus, -i, *f.*, ground; *loc.*, humi, on the ground.

Hępaepa, -ęrum, *n. pl.*, name of a town near Mount Tmolus in Lydia.

ictus, -ęs, *m.*, blow, jet of water.

idem, eędem, idem, *adj. and prn.*, the same, the same (person or thing).

ignęvus, -a, -um, *adj.* (in + gnęvus, nęvus), lazy, spiritless.

ignis, -is, *m.*, fire.

ignętus, -a, -um, *adj.* (in + gnętus, nętus), unknown.

ilex, -icis, *f.*, holm-oak.

illa, -ęrum, *n. pl.*, flank.

illę, -a, -ęd, *adj. and demonst. prn.*, that, yonder; he, she, it.

illęc, *adv.*, there.

illinc, *adv.*, thence. See hinc.

illinc, -ęre, -lęvi, -litum, *v. a.* (in + linc), besmear.

illętus, -a, -um, *past part. pass.* of illęno.

imber, -bris, *m.*, shower, rain.

immęsus, -a, -um, *adj.* (in + mensus, from mętięr), immeasurable, boundless.

immęnis, -e, *adj.* (in + męnus, service), *lit.* exempt from service, free (with *gen.* free from).

impęus, -a, -um, *adj.*, undutiful, inhospitable, impious.

implęo, -ęre, -ęvi, -ętum, *v. a.* (in + pleo), fill up.

impęno, -ęre, -posęi, -posęitum, *v. a.* (in + pono), put (something, acc.) on (something, dat.).

impęnę, *adv.* (in + poena), without punishment.

imęs, -a, -um, *sup. adj.* See inferus.

In, *prep. with acc. and abl.*, (1) with acc., into, towards, against (denoting aim, in vices, in turn, in hoc, for this); (2) with abl., in, on, at.

Inęquęlis, -e, *adj.* (in + aęqualis), unequal.

incęrtus, -a, -um, *adj.* (in + certus), uncertain.

incęla, -ae, *c.* (in + colo), inhabitant.

incępęo, -ęre, -ęi, -ętum, *v. a.* (in + crępęo), rebuke, chide.

incumbo, -ęre, -cębęi, -cębitum, *v. n.* (in + cumbo), lay oneself on, fall on (with dat.).

- indē**, *adv.*, thence, after that, then.
- indīcium**, -i, *n.* (index, from *indīco*), information, witness.
- indignor**, -āri, -ātus sum, *v. dep. a.* (*indignus*), be indignant or angry at, scorn.
- indignus**, -a, -um, *adj.* (in + dignus), with *abl.*, unworthy, undeserving; so, innocent.
- indōlescō**, -ēre, -dōlūi, *v. a.* (in + *doleo*), feel pain, grieve.
- indūo**, -ēre, -ūi, -ūtum, *v. a.*, put on, clothe; *pass. with acc.*, be clothed or adorned with.
- Indus**, -a, -um, *adj.*, Indian.
- Iners**, -rtis, *adj.* (*ars*), *lit.* without skill; *then*, inactive.
- Inexpugnābilis**, -e, *adj.*, unconquerable, ineradicable.
- infelix**, -icis, *adj.*, unfortunate, unhappy.
- infernus**, -a, -um, *adj.* (*cf. infra*), underground; *inf. tyrannus*, 'king of the underworld.'
- infērus**, -a, -um, *adj.* (*cf. infra*), underground; *comp. inferior*, lower; *sup. imus* (and *infimus*), lowest.
- ingēmo**, -ēre, -ūi, *v. n.*, groan, sigh.
- ingēnium**, -i, *n.* (*gigno*), nature, character.
- ingrātus**, -a, -um, *adj.*, thankless, ungrateful.
- Iniquus**, -a, -um, *adj.* (*aequus*), uneven, unfair; *mens iniqua*, discontented spirit.
- iniūria**, -ae, *f.*, injury, wrong, insult.
- iniustus**, -a, -um, *adj.*, unjust, unfair.
- inmurmūro**, -āre, *v. n.* (in + *murmuro*), whisper into (*with dat.*).
- Inornātus**, -a, -um, *adj.*, unadorned.
- inpar**, *inparis*, *adj.*, unequal.
- inquam**, *defect. v.*, I say.
- inrēquīstus**, -a, -um, *adj.* (in + *requies*, rest), restless, never resting.
- insōno**, -āre, -ūi, -ītum, *v. n.*, resound, play (*music*).
- instābilis**, -e, *adj.* (*sto*), not steady, movable.
- instar**, *inced.* *n.*, likeness; *with gen.*, after the manner of, like.
- instringo**, -ēre, -strinxi, -strictum, *v. a.*, *lit.* bind; *instrictus gemmis*, 'set with precious stones.'
- inter**, *prep. with acc.*, between, among.
- intērēā**, *adv.*, meanwhile.
- interrītus**, -a, -um, *adj.*, unterrified, fearless.
- intībum**, -i, *n.*, endive.
- intro**, -āre, -āvi, -ātum, *v. a.* and *n.*, enter.
- Inūtilis**, -e, *adj.*, useless.
- invēnio**, -ire, -vēni, -ventum, *v. a.*, find.
- invidēo**, -ēre, -vidi, -visum, *v. n.*, look askance at, envy, grudge; non *invidere*, *with acc. and inf.*, grant.
- invidiōsus**, -a, -um, *adj.* (*invidia*, envy), (1) bringing odium on oneself, envied; (2) bringing odium on some one else, pitiable (*see note on ii. 100*).

- invidus**, -a, -um, *adj.*, envious.
invisus, -a, -um, *adj.*, hated, hateful.
invītus, -a, -um, *adj.*, unwilling, against one's will.
ipsē, -a, -um, *pron.*, himself, herself, itself.
irascor, -i, iratus, *v. n.*, be angry (with, *dat.*).
irridēo, -ēre, -rīsi, -rīsum, *v. a.* (in + rideo), laugh at, mock.
is, ēa, id, *demonst. adj. and pron.*, (1) *adj.*, that, of that kind; (2) *pron.*, he, she, it.
Itā, *adv.*, thus, so.
iter, itinēris, *n.* (eo), journey, path, way.
Ixiōn, -ōnis, *m.*, Ixion, king of the Lapithae in Thessaly and father of Pirithous. For his sins he was hurled into Tartarus and bound fast to an ever-revolving wheel.
iācēo, -ēre, -ūi, *v. n.*, lie, lie prostrate; vultus iacentes, drooping.
iacto, -āre, -āvi, -ātum, *v. a.* (*freq. of iacio*), throw, toss about; *then, of words, &c.*, throw out, utter; i. carmina, sings, or pipes his lays.
iactūra, -ae, *f.* (iacio), a throwing away, loss.
iam, *adv.*, now, already.
iēiūnium, -i, *n.* (*plural used in sense of singular*), fast, hunger.
iūba, -ae, *f.*, mane.
iūbēo, -ēre, iussi, iussum, *v. a.*, bid, order.
iūdex, -icis, *c.* (iūs + dīco), judge.
iūdicium, -i, *n.* (iudex), judgement, decision.
iūgum, -i, *n.* (iungo), yoke; *then*, mountain-ridge, mountain.
iungo, -ēre, -nxi, -nctum, *v. a.*, to join, mate.
Iuppīter, Iōvis, *m.*, Jupiter, king of gods and men, son of Saturn, and brother of Neptune and Pluto.
iūs, iūris, *n.* (iungo, *lit.* a binding force), right, law.
iustus, -a, -um, *adj.* (iūs), just, upright, righteous.
iūvénālis, -e, *adj.* (iūvénis), youthful.
iūvénis, -is, *adj.*, young, youthful; *subst. comm.*, youth, young man, girl.
lābor, -i, lapsus sum, *v. dep. n.*, slip, glide, fall.
lābor, -ōris, *m.*, toil, trouble.
lāc, -ctis, *n.*, milk.
lācerta, -ae, *f.*, lizard.
lācertus, -i, *m.*, upper arm, arm.
lācrīma, -ae, *f.*, tear.
lācus, -ūs, *m.*, lake.
laetus, -a, -um, *adj.*, glad.
laevus, -a, -um, *adj.*, left; a laeva (*sc. parte*), 'on the left side.'
lammīna, -ae, *f.*, a thin plate of metal; lammina fulva, yellow gold.
lānīo, -āre, -āvi, -ātum, *v. a.*, rend, tear.
lātē, *adv.* (lātus), far, far and wide.
lātēbra, -ae, *f.* (lateo), hiding-place.
lātēo, -ēre, -ūi, *v. n.*, lie hid, hide oneself.

- lātus, -ēris, *n.*, side.
 laurus, -i *and* -us, *f.*, laurel, laurel wreath.
 lāvo, -āre, lāvi (*and* lāvāvi), lautum *and* lōtum, *v. a.*, wash, lave.
 lēa, -ae, *f.*, lioness.
 lēaena, -ae, *f.*, lioness.
 lectus, -i, *m.*, bed, bedstead.
 lēgo, -ēre, lēgi, lectum, *v. a.*, gather.
 Lēlex, -ēgis, *m.*, Lelex, one of the Calydonian huntsmen.
 Lēnaeus (from the Greek word for a wine-press), Lenaeus, a name of Bacchus.
 lēnis, -e, *adj.*, soft, gentle.
 lentē, *adv.*, slowly.
 lēo, -ōnis, *m.*, lion.
 lētum, -i, *n.*, death.
 lēvis, -e, *adj.*, light, trivial.
 lēviter, *adv.* (lēvis), lightly.
 lēvo, -āre, -āvi, -ātum, *v. a.* (lēvis), lighten (*of a thing, abl.*), support, prop, take down (*see note on iii. 37*).
 lex, lēgis, *f.*, law, condition.
 Liber, -ēri, *m.*, a name of Bacchus.
 libēro, -āre, -āvi, -ātum, *v. a.* (liber, free), free.
 licet, -ēre, -ūit, *v. n. impers.*, it is allowed, one may.
 ligō, -āre, -āvi, -ātum, *v. a.*, bind, fetter.
 lilium, -i, *n.*, lily.
 liquidus, -a, -um, *adj.*, liquid, clear; *subst.*, liquidum, -i, *n.*, water.
 locus, -i, *m.*, place, room.
 lōlum, -i, *n.*, darnel, tares.
 longus, -a, -um, *adj.*, long.
- lōquor, -i, locūtus sum, *v. dep. n. and a.*, speak, say.
 Lūcifer, -ēri, *m.* (lux + fero), the morning-star.
 luctus, -ūs, *m.* (lugeo, to mourn), mourning, grief.
 lūcus, -i, *m.* (lux), *property*, an open space in a wood, a wood, grove.
 lūdo, -ēre, lūsi, lūsum, *v. n.*, play.
 lūmen, -inis, *n.* (*for* luc-men *cf.* lux), light, eye.
 lūo, -ēre, lūi, lūtum, *v. a.* (*cf.* lāvo), wash, purge, expiate, pay.
 lustro, -āre, -āvi, -ātum, *v. a.*, (1) purify; *then, as the priest went round the persons to be purified*, (2) go over, traverse.
 lux, lūcis, *f.*, light, day.
 Lyaeus, -i, *m.* (*from a Greek word meaning 'to set free'*), Bacchus, as the freer from cares.
 Lydus, -a, -um, *adj.*, Lydian.
 lympa, -ae, *f.*, (*clear*) water.
- macto, -āre, -āvi, -ātum, *v. a.*, kill for sacrifice.
 mēcūla, -ae, *f.*, spot.
 mādēfacio, -ēre, -fēci, -factum, *v. a.* (madeo, be wet, facio), make wet, soak.
 mādīdus, -a, -um, *adj.*, wet, saturated.
 maestus, -a, -um, *adj.*, mournful, sad.
 māgis, *adv.*, more.
 magnus, -a, -um, *adj.*, quiet; *comp.* māior, *superl.* maxīmus.
 mālē, *adv.*, ill, badly, unwisely.

- mālum**, -i, *n.*, apple.
mālus, -a, -um, *adj.*; *comp.*
 pēior, pessīmus, bad; *subst.*
 mālum, -i, *n.*, an evil, mis-
 fortune.
mānēo, -ēre, mansi, man-
 sum, *v. n.*, remain.
mānifestus, -a, -um, *adj.*,
 plain, evident.
mānus, -ūs, *f.*, hand.
māritus, -i, *m.* (mas, a male),
 husband.
marmor, -ōris, *n.*, marble.
massa, -ae, *f.*, lump.
mātrōna, -ae, *f.* (mater),
 married woman, wife.
mātūresco, -ēre, mātūrūi
 (maturus), *v. n. incept.*, be-
 come ripe, ripen.
mātūrus, -a, -um, *adj.*, ripe.
maximus. See magnus.
mēdius, -a, -um, *adj.*, middle,
 in the middle of, mediat-
 ing between (*with gen.*).
mēllior. See bonus.
membrum, -i, *n.*, limb.
mens, -ntis, *f.* (*cf.* mon-eo,
 me-min-i), mind, wit,
 heart.
mensa, -ae, *f.*, table; *secun-*
dae mensae, second course,
 dessert.
mensis, -is, *m.*, month.
mensura, -ae, *f.* (mētior),
 measure, size.
menta, -ae, *f.*, mint.
mērēo, -ēre, -ūi, -ītum, *v. a.*,
and mērēor, -ēri, mēritus
 sum, *v. dep. act.*, deserve
 (*good or bad*), incur guilt;
past part., meritus, having
 deserved; *also pass.*, de-
 served.
mergo, -ēre, -si, -sum, *v. a.*,
 sink, flood, engulf.
- mergus**, -i, *m.*, diver (*a water
 bird*).
mēritus. See mereo.
mērus, -a, -um, *adj.*, pure;
subst., mērum, -i, *n.*, un-
 mixed wine, wine.
messis, -is, *f.*, crop, harvest.
mēus, -a, -um, *adj.*, my, mine.
Mīdas, -ae (*acc.*, Midan), *m.*,
 a Phrygian king, son of
 Gordius and Cybele. See
 Berecynthus.
millē, *adj.*, a thousand.
Mīnerva, -ae, *f.*, daughter of
 Jupiter, goddess of wisdom.
mīnīmus. See parvus.
mīnister, -tri, *m.* (minor),
 servant.
mīnūo, -ēre, -ūi, -ūtum (*cf.*
 minor), *v. a.*, make less,
 chop up (*wood*).
mīnūs, *adv.* (minor), less.
mīrābilis, -e, *adj.* (mīror),
 wonderful.
mīror, -āri, -ātus sum, *v. dep.*
a. and n., wonder at, ad-
 mire, be astonished.
miscēo, -ēre, -ūi, mixtum,
v. a. mix (*with, dat. or abl.*).
mīser, -ēra, -ērum, *adj.*, un-
 happy, wretched.
mīsērābilis, -e, *adj.* (mīsēror),
 pitiable.
mīsērēor, -ēri, -ītus sum, *v.*
dep. n. (miser), pity, have
 compassion (*with gen.*, on).
mīsēror, -āri, -ātus sum, *v.*
dep. a. (miser), deplore,
 pity; miserandus, pitiable,
 unhappy.
mītis, -e, *adj.*, mild, kind.
mitto, -ēre, misi, missum,
v. a., send, hurl.
mōdicus, -a, -um, *adj.* (mō-
 dus), moderate, small.

mōdō, *adv.* (mōdus), only, just now, lately; modo . . . modo, at one time . . . at another time; *conj.* = dummodo (ii. 114), if only.
mōdūlor, -āri, -ātus sum, *v. dep. act.*, properly, measure, play, sing.
moenia, -ium, *n. pl.*, walls, town.
mollis, -e, *adj.*, soft.
mons, -ntis, *m.*, mountain.
monstrum, -i, *n.* (moneo), *lit.* a warning sign; portent, wonder, monster.
montānus, -a, -um, *adj.* (mons), situated on a mountain, mountain-
mōnūmentum, -i, *n.* (moneo), memorial.
mōra, -ae, *f.*, delay, hesitation.
mōrior, -i, mortuus sum, *v. dep. n.*, die.
mors, -rtis, *f.*, death.
morsus, -ūs, *m.*, bite.
mortālis, -e, *adj.* (mors), subject to death, mortal; *subst.*, mortalis, a man.
mōrum, -i, *n.*, a mulberry.
mōrus, -i, *f.*, a mulberry tree.
mōvēo, -ēre, mōvi, mōtum, *v. a.*, move, stir, influence, astonish, impress.
mox, *adv.*, soon.
mūcro, -ōnis, *m.*, sword-point, sword.
multifidus, -a, -um, *adj.* (multus, findo), many-cleft, chopped small.
multum, *adv.*, very.
multus, -a, -um, *adj.*, much; *comp.*, plūs; *superl.*, plūrimus.

mundus, -i, *m.*, universe, world.
mūnus, -ēris, *n.*, a service, gift.
mūrex, -icis, *m.*, the purple fish, from which the Tyrian purple was procured, purple.
murmūr, -ūris, *n.*, murmur, whisper.
mūrus, -i, *m.*, wall.
mūto, -āre, -āvi, -ātum, *v. a.* (moveo), change.
mūtūus, -a, -um, *adj.* (muto), mutual.

nam, *conj.*, for.
narrātus, -ūs, *m.* (narro), a tale.
narro, -āre, -āvi, -ātum, *v. a.* (*lit.* make known, cf. no-sco), tell, relate.
nascor, -i, nātus sum, *v. dep. n.*, be born; *past part.*, nata, -ae, *f.*, daughter.
nāvo, -āre, -āvi, -ātum, *v. a.* (nāvus, busy), be busy about, perform busily.
-nē, *encl. interrog. particle.* In a simple direct question -nē is not to be translated. In an indirect question, whether. If it is in the second member of a double question, or.
nē, *adv.* (1) with imperat., not; with subj. in a principal sentence, = imperat. not; (2) with subj. in a final clause, lest, in order that . . . not.
nec. See neque.
nēco, -āre, -āvi, -ātum, *v. a.* (nex), kill, slay.
nēfās, *indecl. n.*, sin.
nēquē and **nēc**, *conj.*, nor, and not, not even; nec . . . nec, neither . . . nor.

- nēquiquam, *adv.*, in vain, fruitlessly.
- nescio, -ire, -ivi, -itum, *v. a.* (ne + scio), not to know, be ignorant of.
- neu and nēvē, *conj.*, = et ne, and not, and lest. See nē.
- nex, nēcis, *f.*, (violent) death; then, death (in general).
- nī, *conj.*, if not, unless.
- nīger, nīgra, -grum, *adj.*, black, dark.
- nīhīl and nīl, *indecl.*, nothing.
- nīmius, -a, -um, *adv.*, too great, too much, excessive.
- Nīnus, -i, *m.*, Assyrian king, husband of Semiramis.
- nīsi, *conj.*, if not, unless.
- nītor, -i, nīsus and nīxusum, *v. dep. n.*, strive, make an effort.
- nīvēus, -a, -um, *adj.* (nix), snow-white.
- nōcēo, -ēre, -ūi, -itum, *v. n.*, injure, hurt (a person or thing, *dat.*); *pres. part.*, nocens, harmful, guilty.
- nocturnus, -a, -um, *adj.*, nightly, of night.
- nōmen, -īnis, *n.*, name.
- nōmīno, -āre, -āvi, -ātum, *v. a.* (nomen), call, call by name.
- nōn, *adv.*, not.
- nondum, *adv.*, not yet.
- nosco, -ēre, nōvi, nōtum, *v. a.*, get to know; *perf.*, nōvi, I know; *past part. pass.*, nōtus, known, well known.
- noster, -tra, -trum, *adj.*, our, ours; *in i.* 56 = meus.
- nōtītia, -ae, *f.*, acquaintance.
- nōto, -āre, -āvi, -ātum, *v. a.* (nota, a mark), mark, observe.
- nōtus. See nosco.
- nōvītās, -ātis, *f.* (novus), novelty, strange event.
- nōvus, -a, -um, *adj.*, new, strange; *no comp.*; *superl.*, (the) last.
- nox, -ctis, *f.*, night, darkness.
- nūbēs, -is, *f.*, cloud.
- nūbīlus, -a, -um, *adj.*, cloudy, overcast, troubled.
- nullus, -a, -um, *adj.* (*gen. -īus*), no, none; *subst.*, no one.
- nūmen, -īnis, *n.* (nuo, I nod); *lit.* nod (as a manifestation of authority); then, Divine power, deity.
- nunc, *adv.*, now.
- nuntia, -ae, *f.*, messenger, harbinger.
- nūtrīo, -ire, -ivi, -itum, *v. a.*, nourish, feed.
- nūtus, -ūs, *m.* (nuo, I nod), nod.
- nux, nūcis, *f.*, nut.
- Nympha, -ae, *f.*, nymph, a demi-goddess.
- ō, *interj.*, O.
- oblīno, -ēre, -lēvi, -lītum, *v. a.* (ob + lino), besmear.
- oblītus, -a, -um, *past part. pass. of oblino, q. v.*
- obrūo, -ēre, -ūi, -ūtum, *v. a.* (ob + ruo), overwhelm, cover up, bury.
- obscurus, -a, -um, *adj.*, dark.
- obstīpesco, -ēre, -stīpūi, *v. incept. n.* (ob + stupeco), become amazed, be amazed.
- obsto, -āre, -stīti, -stātum, *v. n.* (ob + stō), stand in the way (*with dat.*).
- obvīus, -a, -um, *adj.* (ob + via), (*going*) towards.

- occāsus, -ūs, *m.* (occīdo, I fall), setting (of the sun); west.
- ōculus, -i, *m.*, eye.
- ōdi, -isse, *v.* defective *a.* (perfect tenses only in use), hate.
- offendō, -ēre, -di, -sum, *v. a.* (ob + fendo), strike against; offend, insult.
- ōlens, -ntis (*pres. part.* of ōleō), smelling (of, *abl.*).
- ōlim, *adv.*, once, formerly.
- ōmen, -inis, *n.*, omen, sign.
- omnis, -e, *adj.*, all, every.
- ōnus, -ēris, *n.*, burden; an anxiety, care.
- ōpācus, -a, -um, *adj.*, shady, shaded, *dim.*
- ōpem, -ōpis, *f.* (defective, no *nom.* or *dat. sing.*), *sing.*, help; *plur.*, riches, power.
- ōpērio, -īre, -ūi, -rtum, *v. a.*, cover up.
- opto, -āre, -āvi, -ātum, *v. a.*, wish for; wish (*with infn.*): *subst.*, optātum, -i, *n.*, a thing wished, a wish.
- ōra, -ae, *f.*, edge, coast.
- orbis, -is, *m.*, circle, circle of the world, earth.
- ordo, -inis, *m.*, row, order; *abl.*, ordine, in due course.
- orgia, -ōrum, *n. pl.*, a noisy festival of Bacchus; orgies, mysteries.
- ōriens, -ntis, *m.* (*sc. sol*); *lit.* 'rising sun'; east.
- ōrior, -īri, ortus sum, *v. dep. n.*, rise; *past part.*, ortus, descended (from).
- orno, -āre, -āvi, -ātum, *v. a.*, adorn.
- ōro, -āre, -āvi, -ātum, *v. a.* and *n.* (ōs), ask for, ask.
- Orpheus, -ēi, *m.*, a famous Thracian singer, son of Apollo.
- Orphnē, -es, *f.* (the word is Greek and means darkness), a nymph of the underworld; wife of Acheron and mother of Ascalaphus.
- ortus, ūs, *m.* (orior), rising (of the sun), east; origin, source.
- Ortygia, -ae, *f.*, an island, part of Syracuse.
- ōs, ōris, *n.*, mouth, jaws (of a beast); face (*plur.* used in sense of *sing.*).
- oscūlum, -i, *n.* (*dim.* of ōs), kiss.
- ostendo, -ēre, -di, -sum and -tum, *v. a.* (obs + tendo), *lit.* 'stretch before'; show.
- ōvum, -i, *n.*, egg.
- pāciscor, -i, pactus sum, *v. dep. n.* and *a.*, bargain, bargain for; *past part.*, pactus (*used passively*), agreed upon, appointed.
- Pactōlus, -i, *m.* (*acc.* Pactōlon), a river in Lydia, the Pactolus, famed for its gold sands.
- pactum, -i, *n.* (paciscor), agreement, plan.
- paenē, *adv.*, almost.
- Pālici, -orum, *m.*, the Palici, twin sons of Jupiter and the nymph Thalia.
- palla, -ae, *f.*, robe, mantle.
- pallēo, -ēre, -ūi, *v. n.*, be pale; *pres. part.*, pallens, pale, yellow.
- pallesco, -ēre, pallūi, *v. dep. n.* (palleo), grow pale, grow yellow.
- pallidus, -a, -um, *adj.*, pale.

- palma**, -ae, *f.*, palm of the hand, hand ; palm-tree (*because its leaves resemble spreading fingers*); then, fruit of the palm, date.
- pālūs**, -ūdis, *f.*, marsh.
- pāluster**, -tris, -tre, *adj.* (palus), marshy; *subst.*, palustria, -ium, *n. pl.*, marsh-land.
- Pān**, Pānos, *m.*, the shepherd god, represented with the horns and feet of a goat.
- pando**, -ēre, -ndi, passum, *v. a.*, spread out; *past part.* pass-, passus, dishevelled.
- pār**, pārīs, *adj.*, equal.
- pārātus**, -ūs, *m.* (pāro), preparation.
- Parcae**, -arum, *f. pl.*, the Fates, three sisters who presided over the destinies of men.
- pārens**, -ntis, *c.* (pario), parent, father, mother.
- pārēo**, -ēre, -ūi, -itum, *v. n.*, obey (*with dat.*).
- pārīs**, -ētis, *m.*, wall.
- pārīlis**, -e, *adj.* (par), equal, like.
- pārīo**, -ēre, pēpēri, partum, *v. a.*, bear, produce.
- Parnāsis**, -īdis, *fem. adj.*, Parnassian, of Parnāsus (a mountain in Phocis sacred to Apollo and the Muses).
- pāro**, -āre, -āvi, -ātum, *v. a.*, get ready, prepare.
- pars**, -rtis, *f.*, part; in unam partem, *lit.* 'in the direction of one part (*of his body*)', *i. e.*, in one respect.
- partus**, -ūs, *m.*, a bringing forth, birth; partu edere, to bear.
- parvus**, -a, -um, *adj.*, small, short; *comp.*, minor, -ōris; *superl.*, minimus, -a, -um.
- pātēo**, -ēre, -ūi, *v. n.*, lie open, be exposed (to); ad oscula danda patere, 'grant a passage for kisses.'
- pāter**, -ris, *m.*, father.
- pātor**, -i, passus sum, *v. dep. act.*, suffer, endure, allow.
- pātrīa**, -ae, *f.* (*property adj.*, patria terra, 'land of one's fathers'), fatherland.
- pātūlus**, -a, -um, *adj.* (pateo), open, wide.
- pauci**, -ae, -a, *adj.*, few; *subst.*, pauca, -ōrum, *n.*, a few words.
- paulum**, *adv.*, a little.
- pauper**, -eris, *adj.*, poor.
- pāvēo**, -ēre, pāvi, *v. n. and a.*, quake with fear, tremble at.
- pāvīdus**, -a, -um, *adj.* (paveo), trembling, anxious.
- pecco**, -āre, -āvi, -ātum, *v. n.*, sin.
- pectūs**, -ōris, *n.*, breast, heart.
- pēcūs**, -ōris, *n.*, cattle, herd.
- pello**, -ēre, pēpūli, pulsum, *v. a.*, beat, drive away, banish.
- Pēlōpēus**, -a, -um, *adj.*, of Pelops, son of the Phrygian king Tantalus; so, Phrygian.
- Pēnātes**, -īum, *m. pl.*, Penates, household gods; house, dwelling.
- pendēo**, -ēre, pēpendi, *v. n.*, hang.
- penna**, -ae, *f.*, feather, wing. *Singular used collectively in iii. 73.*

- per**, *prep.* with *acc.*, (1) of place, through, over, along; (2) of time, through, during; (3) of the cause or means, through, on account of, by means of.
- percipio**, -ēre, -cēpi, -ceptum, *v. a.* (per + capio), *lit.* 'seize entirely'; take to oneself, take in, absorb.
- percūtio**, -ēre, -cussi, -cussum, *v. a.* (per + quātio), strike through; strike, smite, shock.
- perdo**, -ēre, -didi, -ditum, *v. a.* (per + do; for the force of the per *cf.* per-eo, I perish), destroy, lose.
- pērōgrinus**, -a, -um, *adj.* (per + ager), strange, foreign.
- perfuno**, -ēre, -fūdi, -fūsum, *v. a.* (per + fundo), pour over, sluice.
- Pergus**, -i, *m.*, a deep lake near Henna in Sicily.
- pēricūlum**, -i, *n.*, danger.
- pērīmo**, -ēre, -ēmi, -emptum, *v. a.* (per + emo, *cf.* perdo), destroy, slay.
- permātūresco**, -ēre, -mātūrūi, *v. incept. n.* (maturus), grow quite ripe.
- pērōsus**, -a, -um, *past part. dep.* of perodi, loathing.
- perpētūsus**, -a, -um, *adj.*, perpetual, lasting.
- Persēphōnē**, -ēs, *f.*, the Greek name of Proserpine.
- persēquor**, -i, -sēcūtus sum, *v. dep. a.* (per + sequor), pursue, follow.
- pervēnio**, -īre, -vēni, -ventum, *v. n.* (per + venio), arrive (in, ad, at), reach.
- pervīus**, -a, -um, *adj.* (per + via), *lit.* 'having a way through'; opening, yawning.
- pēs**, pēdis, *m.*, foot.
- pēto**, -ēre, -ivi or -ii, -itum, *v. a.*, seek, demand.
- Phlēgēthontis**, -idis, *adj. f.*, of Phlegethon, a river of the underworld (Phlegethon means 'fiery').
- Phoebēus**, -a, -um, *adj.*, of Phoebus.
- Phoebus**, a name of Apollo, son of Jupiter and Latona, and brother of Diana.
- Phryges**, -um, *m. pl.*, Phrygians.
- Phrygius**, -a, -um, *adj.*, Phrygian.
- pignus**, -ēris and -ōris, *n.*, pledge.
- pinguis**, -e, *adj.*, fat; stupid, dull.
- pinus**, -ūs and -i, *f.*, pine-tree.
- Pisa**, -ae, *f.*, a town of Elis in the Peloponnese.
- Pittheus**, -ēi, *m.*, son of Pelops and king of Troezen.
- pīus**, -a, -um, *adj.*, duteous, loving, pious.
- plācō**, -ēre, -ūi, -itum, *v. n.* with *dat.*, please; be approved; placet, *impers.*, it pleases; *past part.*, plācītus, -a, -um, used as *adj.*, pleasing.
- plācīdus**, -a, -um, *adj.* (placeo), mild, calm.
- plangor**, -ōris, *m.*, properly, 'beating of the breast' as a sign of mourning; wailing, lamentation.
- plectrum**, -i, *n.*, an instrument with which one struck the strings of a lyre, a quill.

plēnus, -a, -um, *adj.* (-pleo), full.
 plūma, -ae, *f.*, feather.
 plumbum, -i, *n.*, lead.
 plūrimus. *See multus.*
 plūs. *See multus.*
 pōcūlum, -i, *n.*, cup, beaker.
 poena, -ae, *f.*, punishment.
 poenicēus, -a, -um, *adj.*, = puniceus, *q. v.*
 pōlenta, -ae, *f.*, pearl-barley.
 pollens, -ntis (*pres. part. of polleo*), powerful.
 pollex, -icis, *m.*, thumb.
 pollicēor, -ēri, -ītus sum, promise; *subst.* pollicītum, -i, *n.*, a promise.
 pōmum, -i, *n.*, fruit of any kind.
 pōno, -ēre, pōsūi, pōsītum, *v. a.*, place, set; set up, build; lay aside.
 portus, -ūs, *m.*, harbour.
 posco, -ēre, pōposci, *v. a.*, demand, ask.
 possum, posse, pōtūi, *v. n. irreg.*, be able.
 post, *prep. with acc.*, behind, after; *adv.*, afterwards.
 postērus, -a, -um, *adj.* (post), coming after, following, next.
 postis, -is, *m.*, doorpost, door.
 postquam, *conj.*, after that, after.
 pōtens, -ntis, *partic. of possum used as adj.*, powerful.
 pōtentia, -ae, *f.*, power.
 prae, *prep. with abl.*, before, in comparison with.
 praebō, -ēre, -ūi, -ītum, *v. a.* (prae + habeo), *lit.* 'hold out'; offer, grant.
 praecipito, -āre, -āvi, -ātum, *v. a.* (praiceps, headlong),

hurl headlong; *pass.*, praecipitatur aquis (*dat.*), sinks into the waves.
 praecordia, -ōrum, *n. pl.* (prae + cor), *properly*, 'the muscle that separates the heart from the abdomen,' the heart.
 praedo, -ōnis, *m.* (praeda), robber (*used adjectivally in ii. 108*).
 praefēro, -ferre, -tūli, -lātum, *v. a.* (prae + fero), to prefer (one thing, *acc.*, to another, *dat.*).
 praelātus, -a, -um, *past part. pass. of praefero*, preferred (*to, dat.*).
 prēcem (*no nom.*), -is, *f.* (precor), prayer.
 prēcōr, -āri, -atus sum, *v. a. and n.*, pray to, pray.
 prēmo, -ēre, pressi, pressum, *v. a.*, press; preme ore, eat; cover, overlay.
 primum, *adv.*, first; ut primum, when first, as soon as.
 prīmus, -a, -um, *adj.*, first. *See prior.*
 prior, -us, *comp. adj.* (prae), former; *superl.*, primus.
 prius, *adv.*, before.
 prō, *prep. with abl.*, before, in front of, on behalf of, instead of.
 prōbo, -āre, -āvi, -ātum, *v. a.* (probus), test, approve of.
 prōcul, *adv.*, afar.
 prōdēo, -īre, -īi, -ītum, *v. n.* (pro + eo), go forth, come out.
 prōdo, -ēre, -dīdi, -dītum, *v. a.* (pro + do), bring forth; then, betray.

- prōduco**, -ēre, -xi, -ctum, *v. a.*, bring forth, blow up (a fire).
- prōfanus**, -a, -um, *adj.* (pro + fanum, before the temple, and so, outside it), unholy, ill-boding.
- prōfundum**, -i, *n.*, the deep (sea).
- prōpēro**, -āre, -āvi, -ātum, *v. a. and n.*, hasten, make haste.
- Prōserpīnā**, -ae, *f.*, daughter of Jupiter and Ceres, Proserpine.
- prospicō**, -ēre, -spexi, -spectum, *v. n. and a.* (pro + specio), look out, look out at or over.
- prōtīnus**, *adv.*, straightway, at once.
- prūinōsus**, -a, -um, *adj.* (prūina, hoar-frost), frosty.
- prūnum**, -i, *n.*, plum.
- pūdōr**, -ōris, *m.*, shame; cause for shame, disgrace.
- pūella**, -ae, *f.*, girl, maid.
- pūellāris**, -e, *adj.* (puella), girlish.
- pūer**, -ēri, *m.*, boy.
- pūērīlis**, -e, *adj.* (puer), childish.
- pulcher**, -chra, -um, *adj.*, beautiful, fair.
- pullus**, -a, -um, *adj.*, dark.
- pulso**, -āre, -āvi, -ātum, *v. frequent. a.* (pello), beat knock at.
- pulvis**, -ēris, *m.*, dust.
- pūnicōsus**, -a, -um, *adj.*, Punic; red: puniceum pomum, a pomegranate.
- purpūrēus**, -a, -um, *adj.* (purpura, purple), purple, bright.
- pūrus**, -a, -um, *adj.*, pure.
- pūto**, -āre, -āvi, -ātum, *v. n.*, think.
- Pyrāmus**, -i, *m.*, Pyramus, a Babylonian.
- quā**, *adv.* (sc. parte or viā), where.
- quaero**, -ēre, quaeāvī, quae-sītum, *v. n. and a.*, seek, search; seek for; inquire.
- quālis**, -e, *relat. adj.*, of such a kind as, such as, as; *interrog. adj.*, of what kind?
- quam**, *adv.*, how, as, than.
- quamvis**, *conj.*, although.
- quantus**, -a, -um, *relat. adj.*, as great as; *interrog. adj.*, how great?
- quē**, *conj.* (enclitic), and.
- quercus**, -ūs, *f.*, oak, oak-wreath.
- quēror**, -i, questus sum, *v. n.*, complain; multa quēror, make many complaints.
- quī, quae, quōd**, (1) *relat. pron.*, who, which; *relat. adj.*, which, what; (2) *interrog. adj.*, which? what?
- quicumquē**, quaecumquē, quodcumquē, *relat. pron. and adj.*, whoever, whatever.
- quid**, *neuter of quis, interrog. adv.*, why? quid quod, see note on ii. 115.
- quīdem**, *adv.*, indeed, to be sure.
- quīnquē**, *indecl. adj.*, five.
- quis**, quīd, *interrog. pron.*, who? what?
- quis**, quā, quīd (*adj. quōd*), *indef. pron.*, any one, anything; any.

- quisquē, quaequē, quidquē** (*adj.* quodque), *pron.*, each.
quisquis, quidquid, indef. rel. pron., whoever, whatever.
quō, adv., interrog. and relat., whither? whither. *With comparatives quo is the ablative of quod (relat.), e. g., quo minus dubites is to be translated, 'that you may doubt the less,' 'that you may feel the less doubt.'*
quōd, conj., because, that. *For quid quod see note on ii. 115.*
quondam, adv., once upon a time, once.
quōniam (quom=cum+iam), conj., since.
quōquē, conj., also, even.
- rādīo, -āre, -āvi, -ātum, v. a.** (radius, ray), flash, give forth rays of light.
rādīus, -i, m., ray, beam.
rādīx, -icis, f., root; radish.
rāmāle, -is, n. (ramus), gen. in pl., twigs, brushwood.
rāmus, -i, m., branch.
rāpīna, -ae, f. (rāpīo), robbery, theft.
rāpīo, -ēre, -ūi, -tum, v. a., carry off.
raptor, -ōris, m., robber.
rēcens, -ntis, adj., fresh; freshly-shed.
rēcīpīo, -ēre, -cēpi, -ceptum, v. a. (re+cāpio), get back; recover; welcome.
rēcōndo, -ēre, -dīdi, -dītum, v. a. (re+condo), hide again, close again.
reddo, -ēre, -dīdi, -dītum, v. a. (red=re+do), give back, restore; interchange.
- rēdēo, -ire, -īi, -ītum, v. n. (red=re+eo),** go back, return.
rēdītus, -ūs, m. (redeo), return.
rēdōlēs, -ēre, -ūi, v. n. (red=re+ōlēo, smell), smell, smell sweet.
rēfēro, -ferre, rettūli, rēlātum, v. a. (re+fero), bring back, take away.
rēfert, -ferre, rētūlit, v. impers. n. (res+fert), it makes a difference, it matters.
rēflecto, -ēre, -xi, -xum, v. a. (re+flecto), bend back.
rēgēro, -ēre, -gessi, -gestum, v. a. (re+gero), bring back, throw back.
rēgīna, -ae, f. (rex), queen.
regno, -āre, -āvi, -ātum, v. n. and a. (regnum), reign, rule; rule over.
regnum, -i, n. (rex), kingdom, sovereignty.
rēlēvo, -āre, -āvi, -ātum, v. a. (re+levo), raise up again; relieve, rest.
rēlinquo, -ēre, -liqui, -lictum, v. a. (re+linquo), leave, desert.
rēmītto, -ēre, -mīsi, -missum, v. a. (re+mitto), send back; let go back, slacken.
rēmōror, -āri, -ātus sum, v. dep. a. and n. (re+mōror), delay, linger.
rēmōvēo, -ēre, -mōvi, -mōtum, v. a. (re+mōvēo), remove, throw back, scare away.
rēpēriō, -ire, reppēri, rēperitum, v. a. (re+pariō), find again, find.
rēpētō, -ēre, -ivi and -ii, -ītum, v. a. (re+pētō), seek again.

- return to ; strike again and again.
- rēplēo**, -ēre, -plēvi, -plētum, *v. a.* (re + pleo), fill again.
- rēquies**, -ētis, *f.*, rest.
- rēquiesco**, -ēre, -quiesvi, -quies-tum, *v. n.* (re + quiesco), rest.
- rēquiro**, -ēre, -quisivi, -quisitum, *v. a.* (re + quaero), seek, search for.
- rēsēco**, -āre, -cūi, -ctum, *v. a.* (re + seco), cut off, cut.
- respondēo**, -ēre, -di, -sum, *v. n.* (re + spondeo), answer.
- restitūo**, -ēre, -ūi, -ūtum, *v. a.* (re + stātūo), place back, restore.
- rēsūpinus**, -a, -um, *adj.*, (lying) on one's back.
- rētīcēo**, -ēre, -ūi, *v. n. and a.* (re + taceo), keep silence ; keep silence about, keep secret.
- rētīnēo**, -ēre, -ūi, -tentum, *v. a.* (re + teneo), keep back, keep.
- rētorquēo**, -ēre, -torsi, -tor-tum, *v. a.* (re + torqueo, twist), turn back.
- rētrō**, *adv.*, backwards, back.
- rēvello**, -ēre, -velli and -vulsi, -vulsum, *v. a.* (re + vello), tear away.
- rex**, *rēgis*, *m.* (rego), king.
- rictus**, -ūs, *m.*, open mouth, jaws.
- ridēo**, -ēre, risi, risum, *v. n. and a.*, laugh, laugh at.
- rīgēo**, -ēre, -ūi, *v. n.*, be stiff or hard ; stand erect, rear oneself.
- rīgūus**, -a, -um, *adj.*, well-watered, drenched.
- rīma**, -ae, *f.*, a crack, chink.
- rōgo**, -āre, -āvi, -ātum, *v. n. and a.*, ask, ask of (a person), ask for (a thing).
- rōgus**, -i, *m.*, funeral pyre.
- rōro**, -āre, -āvi, -ātum, *v. n.* (ros, dew), drip.
- rostrum**, -i, *n.* (rōdo, gnaw), beak.
- rūdis**, -e, *adj.*, rude, rough.
- rūgōsus**, -a, -um, *adj.* (rūga, wrinkle), wrinkled, shrivelled.
- rumpo**, -ēre, rūpi, ruptum, *v. a.*, break ; crack ; beat.
- rūpēs**, -is, *f.* (rumpo), rock.
- rūricōla**, -ae, *adj.* (rus + colo), rustic, rural.
- rursus**, *adv.* (= revorsus, turned back), again.
- rūs**, rūris, *n.*, country.
- sācer**, -cra, -crum, *adj.*, holy, sacred ; *subst.*, sācerum, -i, *n.*, sacred rite.
- sācerdōs**, -ōtis, *m. and f.* (sacer), priest ; priestess.
- saecūlum**, -i, *n.*, a century ; an age.
- saepē**, *adv.*, often ; *comp.*, saepius.
- saevus**, -a, -um, *adj.*, savage, ruthless.
- sāliguus**, -a, -um, *adj.* (salix, willow-tree), made of willow, willow.
- sanctus**, -a, -um, *past part. pass. of sancio*, make inviolable ; so, sacred, venerable.
- sanguis**, -inis, *m.*, blood ; race ; child.
- Sardes**, -ium, *f.*, Sardis, capital of Lydia.
- sātis**, *adv.*, enough.
- Sāturniūs**, -i, *m. adj. used as*

- subst.*, son of Saturn, *i. e.* Jupiter.
- sātūro**, -āre, -āvi, -ātum, *v. a.* (satur, full), saturate, steep.
- Sātŷri**, -ōrum, *m.*, the Satyrs, followers of Bacchus, represented with goats' horns and feet.
- saxēus**, -a, -um, *adj.* (saxum), made of stone, turned to stone.
- saxum**, -i, *n.*, stone, rock.
- scēlērātus**, -a, -um, *past part. pass.* of scelerō, -āre, -āvi, -ātum, *v. a.* (scelus); wicked, impious.
- scēlus**, -ēris, *n.*, wickedness, crime.
- scindo**, -ēre, scīdi, scissum, *v. a.*, split, burst.
- scīo**, -īre, -īvi, -ītum, *v. a.*, know, learn.
- scrōbis**, -is, *m. and f.*, ditch, trench, hole.
- sē**, sūi, *reflex. pron.*, himself, herself, itself; themselves.
- sēcōdo**, -ēre, -cessi, -cessum, *v. n.* (se + cedo), go apart, withdraw.
- sēcō**, -āre, -cūi, -ctum, *v. a.*, cut.
- sēcundus**, -a, -um, *adj.* (sequor), following; second, next; mensae secundae, second course, dessert.
- sed**, *conj.*, but.
- sēdēs**, -is, *f.* (sedeo, sit), seat; place.
- sēdile**, -is, *n.* (sedeo), seat, settle.
- sēdūco**, -ēre, -xi, -ctum, *v. a.* (se + duco), lead apart, put aside.
- sēdūlus**, -a, -um, *adj.*, busy.
- sēgēs**, -ītis, *f.*, cornfield, crop.
- sēmēl**, *adv.*, once.
- sēmen**, -īnis, *n.*, seed.
- Sēmīrāmīs**, -īdis, *f.*, queen of Assyria and wife of Ninus.
- sēnecta**, -ae, *f.* (senex), old age, age.
- sēnex**, sēnis, *m. and f.* (properly *adj.*), old man, old woman; *comp.*, sēnior, older, rather old (but in Ovid always to be translated as though positive), old, aged.
- sentētia**, -ae, *f.* (sentio), opinion, award.
- sentio**, -īre, sensi, sensum, *v. a.*, perceive, feel.
- septem**, *adj. indecl.*, seven.
- sēquor**, -ī, sēcūtus sum, *v. dep. a. and n.*, follow, follow upon.
- sēra**, -ae, *f.*, bolt, bar.
- sermo**, -ōnis, *m.* (sēro, join), conversation, talk.
- sērō**, *adv.*, late; *comp.*, sērius.
- sertum**, -i, *n.* (sēro, join), garland.
- servo**, -āre, -āvi, -ātum, *v. a.*, keep, watch, spare.
- seu**. See sīvē.
- sī**, *conj.*, if.
- sic**, *adv.*, so, thus.
- Sicānia**, -ae, *f.*, Sicily.
- siccō**, -āre, -āvi, -ātum, *v. a.* (siccus), dry up, dry.
- siccus**, -a, -um, *adj.*, dry.
- sīdo**, -ēre, sēdi or sīdi, *v. n.*, sit down.
- sīdus**, -ēris, *n.*, constellation, star.
- signum**, -i, *n.*, sign.
- Sīlēnus**, -i, *m.*, Silenus, a fat and baldheaded old Satyr, teacher and companion of Bacchus.

- sīlēo**, -ēre, -ūi, *v. n.*, be silent.
silva, -ae, *f.*, wood (forest).
sīmillis, -e, *adj.*, like (*with dat.*).
simplicitās, -ātis, *f.*, simple-
 ness, innocence.
sīmūl, *adv.*, together, at the
 same time; *conj.* = simul ac,
 as soon as, when.
sincērus, -a, -um, *adj.*, pure,
 unmixed; *of Minerva*,
 maiden.
sīnē, *prep. with abl.*, without.
singūli, -ae, -a, *adj.*, one each;
 one after the other.
sīno, -ēre, sivi, sītum, *v. a.*,
 allow, suffer.
sīnus, -ūs, *m.*, fold (*in a gar-*
ment), lap.
sisto, -ēre, stīti, stātum, *v. a.*
 (sto), to place, set on (*the*
table); bring to a standstill,
 stay.
sītis, -is, *f.*, thirst.
sivē, or seu, *conj.*, or if; sive
 . . . sive, whether, if . . . or
 if.
sōcīus, -i, *m.* (sequor), com-
 rade.
sōl, -is, *m.*, sun.
sōlēo, -ēre, sōlītus sum, *v. n.*,
 be accustomed; *past part.*,
 sōlītus, -a, -um, accus-
 tomed.
sollīcīto, -āre, -āvi, -ātum, *v. a.*,
 stir up; strike (*the strings of*
a lyre).
sōlum, -i, *n.*, floor, ground,
 earth; soil, country.
sōlus, -a, -um (*gen.*, sōlius),
adj., alone, only.
solvo, -ēre, -vi, sōlūtum, *v. a.*,
 loose, take away; *ieiunia*
 solvere, to break one's fast;
 pay, fulfil; *past part. pass.*,
 sōlūtus, -a, -um, relaxed,
 worn out.
sordīdus, -a, -um, *adj.*, dirty,
 blackened (*by smoke*).
sors, -rtis, *f.*, lot, hazard of
 the lot.
spargo, -ēre, -rsi, -rsum, *v. a.*,
 strew; bestrew, sprinkle.
spātor, -āri, -ātus sum, *v. n.*
 (spatium), wander.
spātium, -i, *n.*, space, dis-
 tance, length.
spēciēs, -ēi, *f.*, appearance,
 form; show.
spēciōsus, -a, -um, *adj.* (spe-
 cies), showy, glittering.
specto, -āre, -āvi, -ātum, *v. a.*
 (*frequent. of specio*), look
 at.
spēs, spēi, *f.*, hope.
splendīdus, -a, -um, *adj.*,
 glittering.
sponda, -ae, *f.*, frame (*of a*
couch).
spontē, *adv.*, of one's own
 accord, spontaneously.
sprētor, -ōris, *m.* (sperno,
 despise), mocker.
spūmans, -ntis, *pres. part. of*
 spūmo, -āre, -āvi, -ātum,
v. n., to foam; foaming.
spūmīger, -ēra, -ērum, *adj.*
 (spuma, foam, + gero), foam-
 ing.
stagnum, -i, *n.*, standing-
 water, marsh, lake.
stāmen, -īnis, *n.* (stō), the
 vertical threads in a loom;
 thread, string (*of a musical*
instrument).
stātūo, -ēre, -ūi, -ūtum, *v. a.*
 (stō), set up, resolve.
stātus, -ūs, *m.* (stō), position,
 posture.
stella, -ae, *f.*, star.

- stellātus**, -a, -um, *past part. pass. used as adj.* (stello, *from stella*), starred, speckled.
- sterno**, -ĕre, strāvi, strātum, *v. a.*, strew, spread; cover; lay low.
- stīpūla**, -ae, *f.*, stalk, straw.
- sto**, -āre, stēti, stātum, *v. n.*, stand.
- stōlīdus**, -a, -um, *adj.*, dull, stupid.
- strāmen**, -īnis, *n.* (sterno), straw; *pl.*, thatch.
- strīdō**, -ĕre, -di, *v. n.*, hiss.
- stringo**, -ĕre, -nxi, strictum, *v. a.*, touch lightly, ruffle.
- stūdīum**, -i, *n.*, zeal, eagerness.
- stūpēo**, -ĕre, -ūi, *v. n.*, be struck senseless.
- Stýgius**, -a, -um, *adj.* (Styx), Stygian.
- Styx**, -gis, *m.*, the Styx, a river of the Underworld.
- sub**, *prep. with (1) abl.*, under; (2) *acc. with verbs of motion*, under, up to; *then, of time*, towards.
- subdo**, -ĕre, -dīdi, -dītum, *v. a.* (sub + do), put under.
- sūbō**, -īre, -īi, -ītum, *v. n.* and *a.* (sub + eo), go under; take the place of.
- sublīmīis**, -e, *adj.*, high, lofty, on high.
- subtēr**, *prep. with (1) abl.*, under; (2) *acc. with verbs of motion*, under.
- succēdo**, -ĕre, -cessi, -cessum, *v. n.* (sub + cedo), go into (*with dat.*).
- succendo**, -ĕre, -ndi, -nsum, *v. a.* (sub + -cendo, kindle), kindle.
- suocingo**, -ĕre, -nxi, -nctum, *v. a.* (sub + cingo), gird up.
- succresco**, -ĕre, -crēvi, -crētum, *v. n.* (sub + cresco), grow up; be supplied anew.
- sulphur**, -ūris, *n.*, sulphur.
- sum**, esse, fūi, *v. n.*, be.
- summitto**, -ĕre, -mīsi, -missum, *v. a.* (sub + mitto), send under; let down, lower; subdue.
- summōvō**, -ĕre, -mōvi, -mōtum, *v. a.* (sub + moveo), keep off.
- summus**, -a, -um, *superl. adj.*, highest. *See superus.*
- sūpēr**, (1) *adv.*, above; (2) *prep. with acc.*, above, over (*also with abl.*, but not in the *Met.*).
- sūpērīnīcīo**, -ĕre, -īcīi, -īcētum, *v. a.* (super + in + iacio), throw over or upon.
- sūpēro**, -āre, -āvi, -ātum, *v. a.* (super), surpass, excel.
- sūpersum**, -esse, -fūi, *v. n.* (super + sum), be over; survive.
- sūpērus**, -a, -um, *adj.*, above; *subst.*, superi, -orum, *m.*, gods; *superl.*, summus and supremus.
- sūpīnus**, -a, -um, *adj.*, up-lifted (*of the hands in prayer*); *lit.* turned with the backs downwards.
- supplēo**, -ĕre, -ēvi, -ētum, *v. a.* (sub + pleo), fill up, fill.
- supplex**, -īcis, *adj.*, suppliant; *subst.*, a suppliant.
- surgo**, -ĕre, surrexi, surrectum, *v. n.* (sub + rego), rise up.
- sūs**, sūis, *m. and f.*, pig.

- suscīto**, -āre, -āvi, -ātum, *v. a.*
(sub + cito, *from* cicio, arouse), arouse, kindle.
- sustīnēo**, -ēre, -ūi, -tentum, *v. a.* (sub + teneo), hold up, hold; endure.
- sūus**, -a, -um, *adj.* (se), his own, her own, its own; their own; *subst. pl.*, sūi, one's relatives, neighbours.
- tācēo**, -ēre, -ūi, -itum, *v. n.*, be silent.
- tācītus**, -a, -um, *adj.* (taceo), silent.
- taeda**, -ae, *f.*, torch, marriage-torch, marriage.
- tālis**, -e, *adj.*, such.
- tam**, *adv.*, so.
- tāmēn**, *conj.*, yet, nevertheless, but.
- tamquam**, (1) *adv.*, (2) *conj.* (*with subj.*), as though, as if.
- tandem**, *adv.*, at length.
- tango**, -ēre, tēgi, tactum, *v. a.*, touch; *then*, of the feelings, touch, move.
- tantum**, *adv.*, only (*lit.* just so much); tantum . . . quantum, as much, as far . . . as.
- tantus**, -a, -um, *adv.*, so great, so much.
- tardē**, *adv.*, slowly.
- tardus**, -a, -um, *adj.*, slow, halting.
- tectum**, -i, *n.* (tego), roof, house.
- tēgo**, -ēre, texi, tectum, *v. a.*, cover, hide; bestrew; thatch.
- tellūs**, -ūris, *f.*, earth, ground, land.
- tempestivus**, -a, -um, *adj.* (tempesta), timely, fitting.
- templum**, -i, *n.*, temple.
- tempto**, -āre, -āvi, -ātum, *v. a.*, try, test.
- tempus**, -ōris, *n.*, (1) time; (2) *usually in pl.*, the temples of the head (*property*, the critical spots).
- tēnēbrae**, -arum, *f. pl.*, darkness, shades of night.
- tēnēo**, -ēre, -ūi, tentum, *v. a.*, hold, keep, have.
- tēner**, -ēra, -ērūm, *adj.*, tender.
- tēnūis**, -e, *adj.*, thin, gossamer; narrow.
- tēpēo**, -ēre, -ūi, *v. n.*, to be warm.
- tēpidus**, -a, -um, *adj.* (tepeo), warm.
- tēr**, *adv.*, three times, thrice.
- tergēo**, -ēre and tergo, -ēre, -rsi, -rsum, *v. a.*, wipe, wipe clean.
- tergum**, -i, *n.*, back.
- tergus**, -ōris, *n.*, back, chine.
- terra**, -ae, *f.*, earth, land.
- terrēo**, -ēre, -ūi, -itum, *v. a.*, frighten, affright.
- tertius**, -a, -um, *adj.* (tres), third.
- testa**, -ae, *f.*, potsherd.
- testis**, -is, *m. and f.*, witness.
- texo**, -ēre, -ui, -xtum, *v. a.*, weave.
- textum**, -i, *n.* (texo), *lit.*, something woven; a coverlet.
- Thracīus**, -a, -um, *adj.* (Thrax), Thracian.
- tiāra**, -ae, *f.*, tiara (*a royal head-dress*), turban.
- tignum**, -i, *n.*, beam.
- tīlia**, -ae, *f.*, linden, lime-tree.
- tīmīdus**, -a, -um, *adj.*, frightened, timid, cowardly.

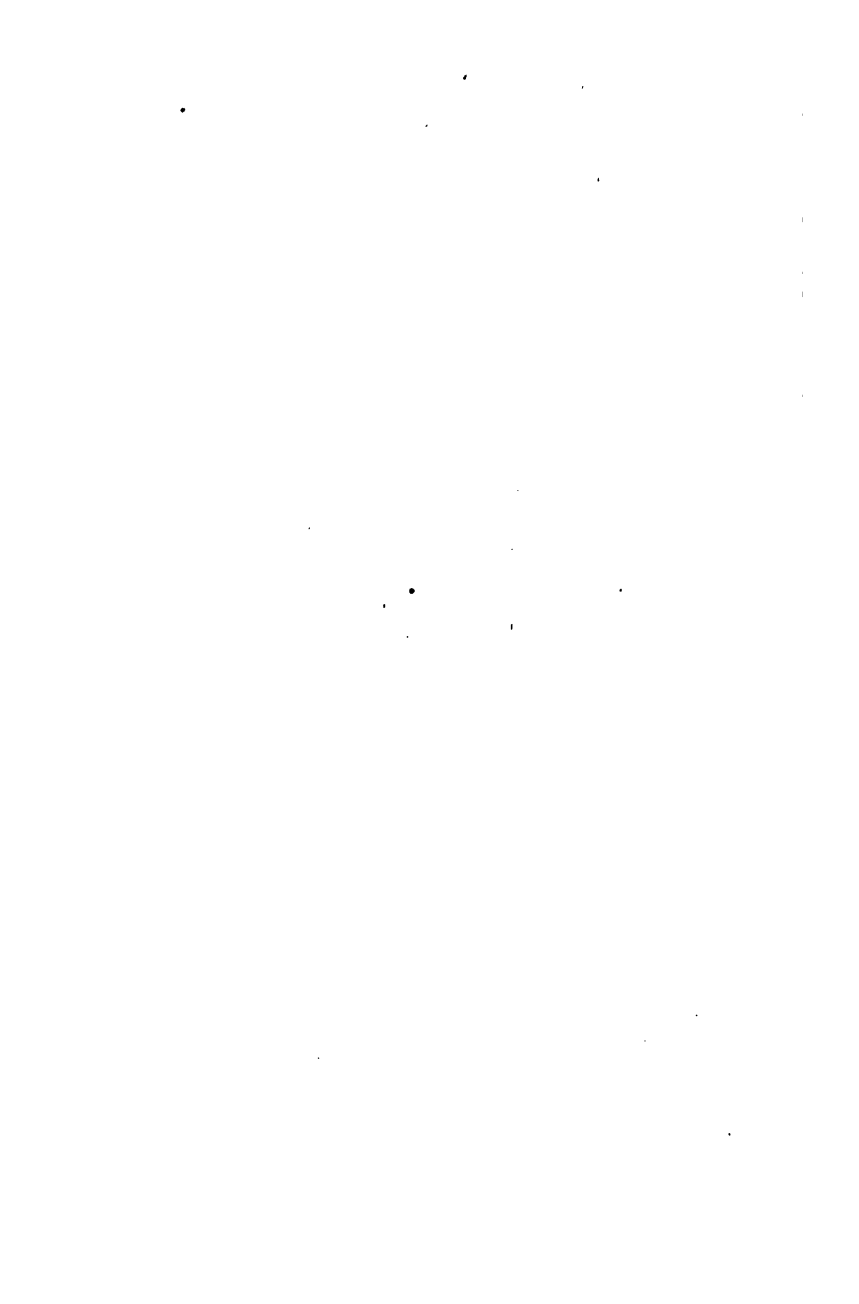
- Tīmōlus** and **Tmōlus**, -i, *m.*, a mountain in Lydia; the mountain god Tmolus.
- tingo** and **tinguo**, -ēre, -nxi, -nctum, *v. a.*, bathe, dye, tinge.
- tītūbo**, -āre, -āvi, -ātum, *v. n.*, stagger, reel.
- Tmōlus**. See Timolus.
- tollo**, -ēre, sustūli, sublatum, *v. a.*, raise, lift up; take away, do away with.
- torquēo**, -ēre, torsi, tortum, *v. a.*, twist; torture.
- torrēo**, -ēre, -ūi, tostum, *v. a.*, roast, parch.
- tōrus**, -i, *m.*, bed.
- tōtīdem**, *adv.*, just as many.
- tōtīens**, *adv.*, so often.
- tōtus**, -a, -um, *gen. -ius, adj.*, whole, all.
- trādo**, -ēre, -dīdi, -dītum, *v. a.* (trans + do), hand over; impart.
- trāho**, -ēre, -xi, -ctum, *v. a.*, draw; draw out, lengthen.
- transēo**, -ire, -īi, -ītum, *v. n.* (trans + eo), go across; pass to and fro.
- transītus**, -ūs, *m.* (transeo), passage, way.
- trēmēbundus**, -a, -um, *adj.* (tremo), trembling, twitching.
- trēmō**, -ēre, -ūi, *v. n.*, tremble shiver.
- trēmūlus**, -a, -um, *adj.* (tremo), trembling, quivering.
- trēpidus**, -a, -um, *adj.*, hurried, anxious.
- trībūlus**, -i, *m.*, *lit.* a three-pronged instrument set in the ground to annoy an enemy's cavalry; *then*, a prickly weed; land-caltrop.
- Trinācria**, -ae, *f.* (*lit.* the land with three promontories), Sicily.
- tristis**, -e, *adj.*, sad, gloomy.
- tritīcēus**, -a, -um, *adj.* (tritium, wheat, *from* tero, rub, thresh), wheaten, of wheat.
- trunco**, -āre, -āvi, -ātum, *v. a.* (truncus), lop; truncare holus foliis, to trim the garden-stuff.
- truncus**, -i, *m.*, trunk.
- tū**, tūi, *and pers. pron.*, thou; *pl., vos.*
- tūsor**, -ēri, -ītus sum, *v. dep. a.*, look at; look after, guard.
- tum**, *adv.*, then.
- tūmūlo**, -āre, -āvi, -atum, *v. a.* (tumulus), bury.
- tūmūlus**, -i, *m.* (tūmēo, swell), mound, tomb.
- tunc**, *adv.* (tum + ce), then.
- tūnica**, -ae, *f.*, *property*, an under-garment, tunic; skirt, robe.
- turpis**, -e, *adj.*, ugly, foul, disgraceful.
- tūtēla**, -ae, *f.* (tueor), protection; *then*, protecting person, guardian.
- tūtus**, -a, -um, *past part. of tueor, used as adj.*, safe.
- tūus**, -a, -um, *adj.* (tu), thy, thine.
- tūyranus**, -i, *m.*, king.
- Tūyrius**, -a, -um, *adj.*, Tyrian, of Tyre; *then* (from the association of Tyre with the purple dye industry), purple, bright.
- ūber**, -ēris, *adj.*, rich, abounding (in).
- ūbī**, *adv. and conj.*, where? where; when, whenever.

ūdus, -a, -um, *adj.*, wet, dripping, dewy.
 ulva, -ae, *f.*, sedge.
 ūmidus, -a, -um, *adj.* (umeo, be wet), moist.
 umquam, *adv.*, ever.
 unda, -ae, *f.*, wave; water.
 undecimus, -a, -um, *adj.*, eleventh.
 undiquē, *adv.*, from all sides, on all sides.
 unguis, -is, *m.* (*finger-*) nail; claw.
 ūnicus, -a, -um, *adj.* (unus), a single.
 ūnus, -a, -um, *gen. -ius, adj.*, one, alone.
 ūrbs, -bis, *f.*, city.
 urna, -ae, *f.*, urn, funeral-urn.
 ūro, -ēre, ussi, ustum, *v. a.*, burn, parch.
 usquē, *adv.*, right on, continuously; usque adeo, to so great an extent.
 ūt and ūtī, (1) *adv.*, how, as: (2) *conj.* (*with indic.*), when, as; (*with subj.*), in order that, that, so that, granting that: ut primum, as soon as (*with aor. indic.*).
 ūva, -ae, *f.*, grape.
 vācŭus, -a, -um, *adj.*, empty (*of, abl.*).
 vādo, -ēre, vāsi, *v. n.*, go.
 vālēo, -ēre, -ŭi, -itum, *v. n.*, be well, strong; *imperat.*, vālē, farewell.
 vānus, -a, -um, *adj.*, empty, untrustworthy, devoid of credit.
 vārĭus, -a, -um, *adj.*, various, variegated, motley.
 vātēs, -is, *m. and f.*, seer, bard.

-ve, *enclitic conj.*, or.
 vel, *conj.*, or; *adv.*, even, only.
 vēlāmen, -Inis, *n.* (vēlo), garment, mantle.
 vēlo, -āre, -āvi, -ātum, *v. a.* (vēlum), cover, veil.
 vēlum, -i, *n.* (velo, carry), sail; awning.
 vēna, -ae, *f.*, vein; vein of gold.
 vēnia, -ae, *f.*, mercy, pardon.
 vēnio, -ire, vēni, ventum, *v. n.*, come.
 vēr, vēris, *n.*, spring.
 verbum, -i, *n.*, word.
 vērō, *adv.*, indeed, however.
 verro, -ēre, verri, versum, *v. a.*, sweep.
 verso, -āre, -āvi, -ātum, *v. a.* (*frequent. of verito*), keep turning, turn about, turn.
 vertex, -icis, *m.*, topmost part, head.
 verito, -ēre, -ti, -sum, *v. a.*, turn, turn up; change.
 vērum, *conj.* (verus, true), but in truth, but.
 vester, -tra, -trum, *adj.* (vos), your, yours.
 vestĭgium, -i, *n.*, footprint, track, trace; footstep.
 vestis, -is, *f.*, garment, robe.
 vēto, -āre, -ŭi, -itum, *v. a.*, forbid.
 vētus, -ēris, *adj.*, old, ancient.
 vĭa, -ae, *f.*, way, road.
 vicĭnĭa, -ae, *f.* (vicinus), neighbourhood; (*concrete*), neighbours.
 vicĭnus, -a, -um, *adj.*, neighbouring, near.
 vĭcis, *gen.* (*no nom.*), *f.*, change; in vices, in turn.
 vĭdēo, -ēre, vĭdi, vĭsum, *v. a.*, see; vĭdēor, be seen, seem.

- vilis**, -e, *adj.*, cheap, worthless.
villa, -ae, *f.*, farm.
villus, -i, *m.*, shaggy hair.
vincio, -ire, -nxi, -nctum, *v. a.*, bind.
vinco, -ere, vici, victum, *v. a.*, conquer, overpower.
vinētum, -i, *n.*, vineyard.
vinum, -i, *n.*, wine.
violēntus, -a, -um, *adj.* (vis), violent, passionate.
virens, -ntis, *pres. part.* of vireo, -ere, -ūi, be green; green, fresh.
virga, -ae, *f.*, twig.
virginēus, -a, -um, *adj.* (virgo), maidenly, maiden.
virgo, -inis, *f.*, maiden.
vis (no *gen.* or *dat. sing.*), *f.*, force, power, potency; *pl.*, virēs, -ium, strength.
viscus, -ēris, *n.*, mostly used in the *pl.*, flesh, body.
vita, -ae, *f.*, life.
vītio, -āre, -āvi, -ātum, *v. a.* (vītium, flaw), spoil; *past part. pass.*, vītīātus, -a, -um, spoilt, tainted, faulty.
vitis, -is, *f.*, vine.
- vītium**, -i, *n.*, flaw.
vīto, -āre, -āvi, -ātum, *v. a.*, avoid, escape.
vix, *adv.*, scarcely, with difficulty.
vōlo, velle, vōlūi, *v. n.*, wish, be willing.
vōlūcris, -is, *f.*, bird.
vōluntās, -ātis, *f.* (volo), wish; good-will.
volvens, -ntis, *pres. part.* of volvo, -ere, -vi, vōlūtum, *v. a.*, roll; rolling (*see note on ii. 139*).
vōs. *See tu.*
vōtum, -i, *n.* (vōvō), vow, prayer, wish.
vōvō, -ere, vōvi, vōtum, *v. a.*, vow; wish for.
vox, vōcis, *f.*, voice, cry, word.
vulgātus, -a, -um, *past. part. pass.* of vulgo, -āre, -āvi, -ātum, *v. a.* (vulgus, crowd), noise abroad; noised abroad, famed.
vulnus, -ēris, *n.*, wound.
vultus, -ūs, *m.*, face, look.
zōna, -ae, *f.*, girdle.

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